

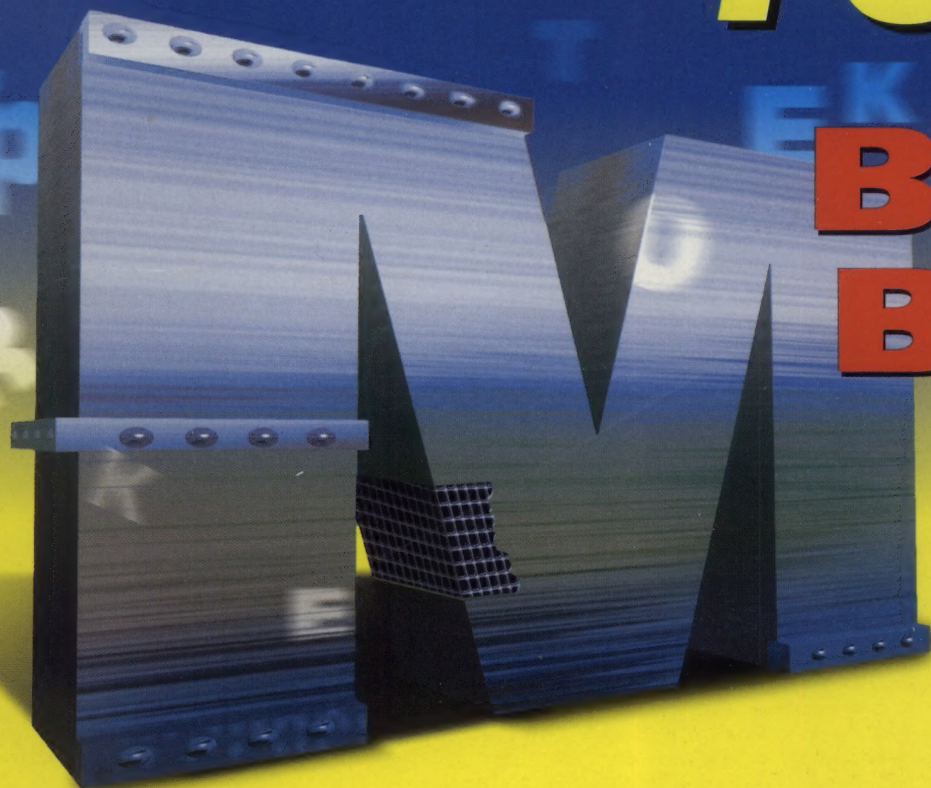
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AMIGA FORMAT

£5.50 ■ AUGUST 1996 ■ ISSUE 87

Hfl 22.95 ■ US \$11.95

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This CD is dedicated to Ray Traced Images and computer generated graphics.

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C64 VOL 2

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£19.99

Remember the good days - Contains all the Software that we have collected during our great times on the C64. Dating from 1984 to present day.

* Surprising as it may seem to a lot of people there is still a lively C64 scene today. Although very different from a few years ago there are still a lot of people still heavily into the C64. And the rest of you, like us, have a lot of great memories.

* That is one of the reasons why we compiled this CD.

So anytime we want to reminisce the old days you can just pull out the CD, plug it in

& Everything's brought back.

* We Guarantee you that you will not have seen many of these amazing Mega demos as a high amount have not been released before.

* Our C64 experts have spent months of fruitful work preparing this disc converting files from 5 1/4 inch floppy disks. Searching through the internet sites, talking to programmers etc.

AMIGA - Contains Amiga tools to be used for copying & converting the .d64 images back to your 1541 or into your Amiga. Also included is the FULL version of A64 Emulator's Package.

DEMOS - This directory contains our entire C64 Demos collection. They date back from around 1985 until April of 1995.

There are literally thousands of Demos and magazines. Oh the fun I had looking over my old Demos and reading

charts in 5 year old magazines. The collection is as complete as it could be for someone mail trading for years.

MS-DOS - Contains various IBM tools to be used with the IBM Tools section is considerably larger than the Amiga Dir.

In here you can find a tool to do virtually everything you have ever dreamed of to a .d64 file. Also included are the latest Shareware and Upgrade copies of C64s and PC64, the two most common PC C64 Emulators.

SID TUNES - In here you will find hundreds of Sid Player tunes. All the tunes are in Amiga PlaySnd format BUT have all been renamed with PC SidPlayer file extensions so they are runnable on a PC as well. They are also runnable through PlaySnd. The latest versions of which is also on the disc are provided in the relevant Tools directories.

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CD286
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Only those of the highest standard have been chosen, all of them proving that the Amiga is still the machine for graphics & music.

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DISK MAGS & CHARTS - From Europe are ready, including latest issues of Raw, Rump, Grapevine & Scene Talk.

MODULES - To play and use from the CD or in your own trackers. Exclusive Mods taken from the coolest Demos as well as entries from Digital Candy BBS Music Competitions.

MUSIC DISKS - Straight from the keys of the finest groups around including Razor 1911, TRS, Suburban Bass & Grass Hopper Development.

A pleasant cross section of material from the underground UFO Scene. Features fascinating material that the military & government have tried to keep under wraps. Find out for yourself what is really out there!

ASCII ART & BBS DOORS - Produced by the leading artists & coders, to enhance your own Bulletin Board sys.

DEVELOPMENT - A complete suite is included that allows you to learn how to code your own mind blowing Demos. You will find development utils and exclusive,

easy to follow source code with which you can create the effects seen in the latest ground breaking Demos.

SCENE STORM - Is the most concise and easy to use Scene CD ever released. The files are presented in Ready-to-Run format, with a fantastic Magic Workbench interface featuring custom icons. Pointing and clicking is all that is required to run the files which are all individually commented with compatibility details and the ability to abort back to the WB.

This CD simply oozes quality from the very moment you see it. The programs on Scene Storm will give your Amiga the biggest workout it has ever had, all without cluttering up your work disk.

AGA machine (at200/a4000) is required to obtain full benefit of this CD.

Order SCENE STORM today - its the best thing to hit the Amiga this year!

TEXTURE PORTFOLIO

CODE: CD169
PRICE: £29.99

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CODE: CD315
PRICE: £14.99

All files come in 256x256 pixels & in various formats.

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There is also an installer that installs the programs to the Hard Disk.

This CD covers all areas of interest: The programmer, the user, the creative and the gamer will all find what they need.

There are many shareware programs on this CD that are a special price if you register them.

AGA EXPERIENCE 1

CODE: CD210
PRICE: £19.99

The Best Selection of AGA Software anywhere

NFA - Famous for their 'World' disk-mag, & BodyShop slideshows, are very proud to present their first Amiga CD-ROM disc - First CD dedicated to AGA owners.

EXCLUSIVE NFA - These quality titles were created by leading Amiga group NFA specifically for this CD. These titles are all AGA.

READY-TO-RUN - Most of the contents run straight from the CD. There is no need to spend ages extracting disks. Well over 300MB of ready-to-run hot utilities, maps, text files, Demos, games & more.

MAGIC WORKBENCH - Colour schemes and icons. We have spent months making this CD the very smartest looking CD available today.

WORLD ATLAS

CODE: CD305
PRICE: £28.99

Wisdoma Limited presents a brilliant new World Atlas designed exclusively for the Amiga market.

The atlas will run on all AGA machines (CD32, A1200 & A4000) and it is based on the Mountain High Maps collection incorporating state-of-the-art enhanced satellite maps.

The pages used have been specially designed to operate most effectively with the control system on CD32 as well as a mouse on other systems.

Economic, cultural, and historical facts are fully and clearly represented. Over 190 countries are included, each supported by 2-6 maps separately depicting major cities, rivers, mountains, and geographical position, together with national flag.

The Atlas has been extremely well

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Contains Music Samples, Music Modules, tons of adult stories, adult animations, back & white 70's photo's & Adult games and much much more! (Over 18 Only)

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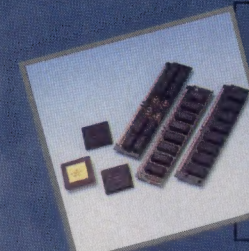
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APOLLO 1220

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AMIGA FORMAT

CONTENTS

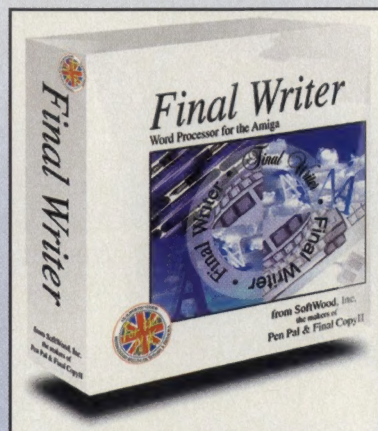
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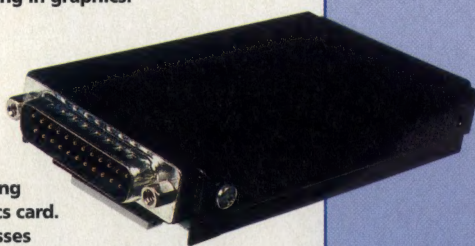
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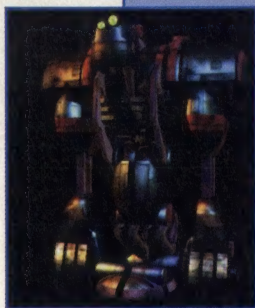
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COVER FEATURE

TypeSmith

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Discover how to get the most out of the excellent TypeSmith.

Coverdisks

TypeSmith



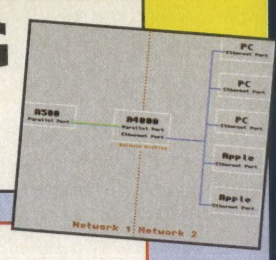
Disk A
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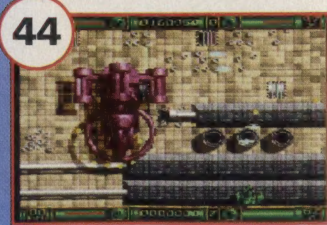
World Golf: a fave genre. Here's a look at the latest offering.



Valhalla: There's been a series of Valhalla's. Is this one better?



Reader Games: Some almost commercial-quality games.



WeatherMine: Hot tips straight from the makers of the games.

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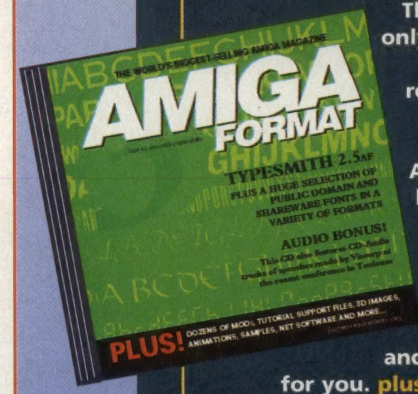
39 Exile Discovery disk
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40 Reader Games
These are not the games that you can go out and buy - but some of them are just as good. This is the section of the magazine that we give over to you, the readers, and your very own Reader Games.

44 WeatherMine Software
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CD-ROM



This month we not only have all the PD, pics, anims and resources that you have come to expect from the AFCD, but we also have an exclusive version of the font creator TypeSmith from Soft Logik and dozens of PD and shareware fonts for you. **plus:** coverage of the Viscorp conference in Toulouse and excerpts from the speech by Bill Buck

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Coverdisk Instructions

AMIGA p108

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EDITOR Nick Veitch
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DESIGN

ART EDITOR Linda Benson
ART ASSISTANT Cathy McKinnon
PHOTOGRAPHY Rob Scott

PUBLISHING

PUBLISHER Simon Stansfield
MANAGING DIRECTOR Greg Ingham
CIRCULATION ASSISTANT Kate Elston

CONTRIBUTORS

John Kennedy, Andy Smith, Darren Irvine,
Simon Goodwin, Dale Bradford, David
Taylor, Robert Polding, Julie Stuckes, Todd
Anderson, Graeme Sandiford

ADVERTISING

ADVERTISING MANAGER Diane Clarke
SALES EXECUTIVE Helen Watkins
PROMOTIONS MANAGER Tamara Ward
tward@futurenet.co.uk

PRODUCTION

GROUP PROD. MANAGER Judith Green
PRODUCTION CO-ORDINATOR Zoe Rogers
PROD. CONTROLLER Claire Thomas
PRINT SERVICES MANAGER
Mark Constance
AD DESIGN Lisa Withey
ADMIN ASSISTANT Cathy Rowland
COLOUR SCANNING & IMAGESETTING
Jon Moore, Chris Stocker, Mark Gover, Simon
Windsor, Jason Titley, Oliver Gibbs
COLOUR ORIGINATORS Phoenix Repro
PRINTED IN THE UK BY St Ives PLC

NEWSTRADE DISTRIBUTION

Future Publishing 01225 442244

OVERSEAS LICENSES

Mark Williams 0171 331 3920

AMIGA FORMAT

30 Monmouth St, Bath, Avon BA1 2BW
Telephone 01225 442244
Facsimile 01225 732341
E-MAIL ADDRESS
amformat@futurenet.co.uk
(INCLUDE DEPARTMENT IN SUBJECT TEXT)
WWW Site: <http://www.futurenet.co.uk/computing/amigaformat.html>

SUBSCRIPTIONS, BACK ISSUES
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Somerset, FREEPOST, TA11 6BR
Telephone 01225 822511, 9am-6pm
Facsimile 01225 822510
E-mail: subs@futurenet.co.uk
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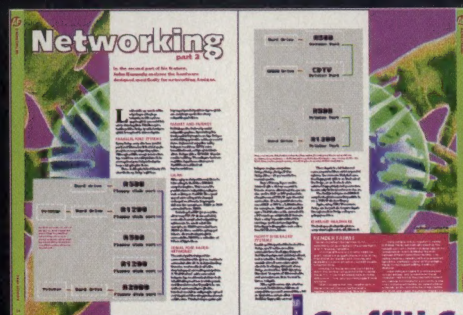
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WEATHERMINE P44

You've got the Coverdisk, you've played the game and now it's time to meet the makers. Andy Smith gets together with the brains behind XP8 to see what other gems are in store



NETWORKING P24

The second part of John Kennedy's unmissable delve into the realms of networks, Ethernet and all that.



SURF SQUIRREL P58

The Surf's up. And, er, so is the Squirrel... In spite of the dubious name, this is one piece of kit that every A1200 and A600 owner will be sure to want.

Time for the Accessories...

INTERNET P90

You asked and we delivered. Following the unprecedented demands for an Internet tutorial, Darren Irvine continues the series with a look at setting up your web browser

Graffiti Card



GRAPHICS CARD P64

The Graffiti card means that the Amiga is capable of producing screens using a fast chunky pixel mode made famous by games like Doom.

MONITOR P63

Graeme has always thought he needed a bigger one, but does the M1764 fulfil his dreams?



Month In View

It has been very hot this last month, and that's not only the weather as Nick Veitch explains...

Phev! The normally bearable temperatures at AF towers have soared to almost unbearable limits, but there was nothing that could keep me out of the office. There were too many excellent new bits of hardware and software to play with!

The most eagerly awaited, from a personal viewpoint, was *Photogenics 2*. Amongst a host of new features is full ARexx support, something which all serious software should really have

The Surf Squirrel has also turned up to revitalise the office A1200

with fast SCSI access and a nice new serial port, which makes playing with *IBrowse* a whole lot easier.

I also shouldn't forget to mention *Clarissa Pro*. Graeme and I have been waiting for this for ages, but it has finally made it into English.

On the news side of things, the deal between Viscorp and Escom has not been signed quite yet, but I hope we will be bringing you some good news next issue.

I hope to see you then, but in the meantime, enjoy this action packed issue...



Nick Veitch, Editor

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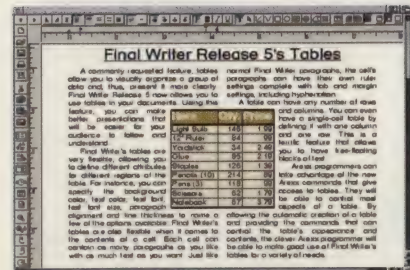


AMIGA FORMAT news

- Fifth time lucky for Final Writer p11
- Monitor madness p12
- Internet users – survey reveals all p13
- John Smith waves goodbye p14

It had to happen

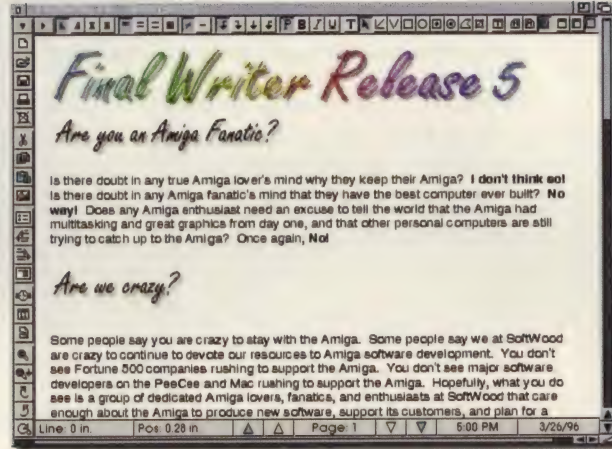
With the release of version 5, *Final Writer* could well be re-titled King of the word-pros.



Tables at last! *Final Writer* 5's new table function will come as a welcome addition.

You knew it was just a matter of time. Digita release *Wordworth* 5 and you know that a new release of *Final Writer* will be just around the corner. And what a release! With over 20 improvements on *Final Writer* 4, *Final Writer* 5 looks set to reclaim the word processing crown back from *Wordworth*.

Some of the most important features include Autocorrect, where *Final Writer* watches what you type and can correct things like 'teh' instead of 'the' automatically. Autocorrect can also be used to replace long words that need constant repetition in a piece. For



example Autocorrect would allow the user to substitute the words 'Final Writer' in this news item with an abbreviated version, such as 'fw'. Finally, Autocorrect can also amend words with two capital letters.

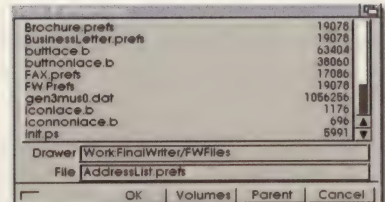
Tables also make an appearance at last, as do style guide compliant features such as public screens for *Final Writer*, the ability to use ASL requestors and datatype support for graphics.

Also included with this release is the ability to save out your text as HTML pages, although the press release we have does not state which versions of HTML *Final Writer* will support. There are plenty more features such as document templates, RTF import and export with font substitution, preloading fonts and preferences. Style sheets can now be saved with documents and there is now the ability to rearrange sections amongst others – all this adds to the

user friendliness and power of the program.

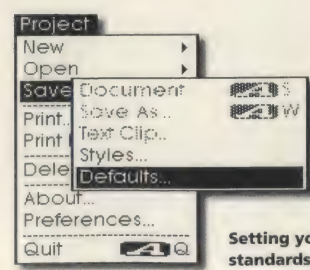
Softwood are also offering those of you with an Internet connection the chance to make full use of the HTML saver for *Final Writer* with an invitation to take space on their web server for a mere £35 per year. This offer only applies to people purchasing or upgrading *Final Writer*, so make sure you've got your wad ready.

For the full story on version five and more information about the Internet offer contact Softwood Products Europe on 01773 836781.



The ability to save preferences with documents will no doubt come in handy.

Looks like a *Final Writer* document, smells like a *Final Writer* document, but is, in fact an HTML document in preparation.



Setting your own standards is always a useful feature.

"This oddly hairless little critter is actually a rather cunning SCSI Interface."

Graeme Sandiford reveals all.

SURF SQUIRREL PAGE 58

More monitors from Taxan



TOP: The TCO-S with built-in speakers and RIGHT: TCO-LR. Both types of monitor support the most stringent European regulations.



Taxan have launched a new series of 17" monitors onto the market. The Ergovision series comprises the 730 TCO-S, 740 TCO-S and the 730 LR and 740 LR. Both 730 monitors have a dot pitch of .28mm and are capable of displaying a 1024 x 768mm screen at 85Hz.

The 740 models have a finer dot pitch at .26mm and will also support the 1024 x 768mm resolution at 105Hz. Both TCO-S models come with built-in speakers and microphones making them ideal for use as multimedia monitors, although all the monitors mentioned have a minimum scan rate of 30kHz making them unsuitable for direct connection to an Amiga that isn't equipped with a suitable graphics card or scan doubler.

Taxan state that the RRP for the models is as follows, with estimated street prices in brackets afterwards:

730 TCO-S	£679 (£496)
740 TCO-S	£809 (£590)
730 LR	£649 (£474)
740 LR	£759 (£554)

EMC go on safari

EM Computergraphic have revealed their intentions of producing a limited run of Computer Safari font gold CDs. These CDs will contain the complete Computer Safari font collection including the very popular "Star Trek"-style fonts, Egyptian hieroglyphics and mathematical symbols. In addition, the CD will also contain several brand new fonts not previously available. The fonts on the CD will come in Adobe type 1, Compugraphic, True Type and Amiga bitmap formats ensuring they'll be compatible with whatever program you choose to use them with.

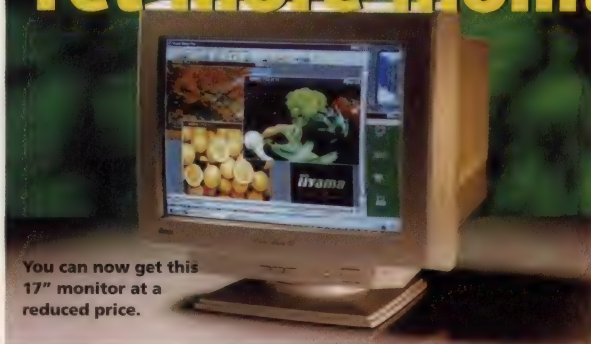
The CD will come with a quick reference guide and EMC's usual IFF font previews and installation guides. The disc will be available on a very limited basis, so it will be first come, first served as far as this CD is concerned. It will cost £39.99 plus postage and packing and will only be available from EM Computergraphic who are on 01255 431389. More information is also available via email at: safari@emcomp.demon.co.uk

More monitor news...

ViewSonic Europe have sent us a release stating that the company has experienced a 200% increase in sales during the last quarter of '95 and the first quarter of '96.

ViewSonic Europe's managing director, Michael Kommer had this to say, "We are constantly striving to upgrade our ViewSonic monitor range... in a bid to take over the position of number one monitor supplier in Europe." Good luck to you Michael.

Yet more monitor news...



You can now get this 17" monitor at a reduced price.

Iiyama have announced that they are dropping the price on their popular VisionMaster 17 17" monitor to just £529+VAT. The VisionMaster 17 has .26mm dot pitch and scan rates from 27-86KHz allowing users with AGA machines, scan doublers or graphics cards to get the best possible display.

The VisionMaster 17 comes with three years warranty and can be obtained from Iiyama UK.

EAGLE TOWERS FLY AT BLITTERSOFT

Blittersoft are launching their Eagle tower Amigas with the blessing of Amiga Technologies. Each one will have an "Amiga based" stamp of approval, full warranty, and will be fully CE certified. The towers come in a variety of configurations including a "bare bones" version so that dealers will be able to build to a customer's specification. The bare bones version will sell for £1299.95 and will contain an original Amiga Technologies A4000T motherboard, 2Mb Chip RAM, 2Mb Fast RAM, power supply, mouse, floppy drive and Workbench disks and manuals.

Other models will have 040 or 060 cards and SCSI II hard drives as standard and will vary in price accordingly. One great idea is that an adaptor can be purchased in order to fit an A1200 accelerator into these towers which will mean that anyone currently owning an accelerated A1200 will be able to hang on to their accelerator, buy a 'bare bones' tower and maintain their current level of power. In addition to these A4000T variants, Blittersoft will also be unleashing 040-powered A1200 towers as well as, bizarrely enough, towers for your CD².

If you are interested in these systems contact Blittersoft on 01908 261466 or via email at: bsoft@mag-net.co.uk.

Only Red Dogs and CompuServe...

On the 22nd May CompuServe announced that it was going to ditch the proprietary nature of its service's interface and progress to the open standards employed on the Internet.

This aim would be achieved by moving the services to a web format that could be accessed by everyone with a web browser in an operation codenamed "Red Dog".

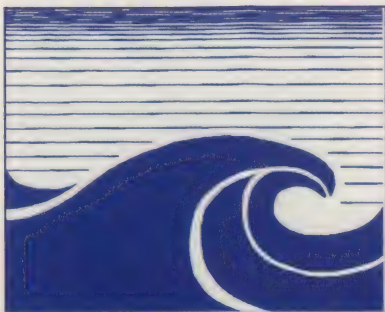
Bob Massey, president and CEO of CompuServe said: "This new initiative not only paves the way for new services in the future, but it will enhance all our current services - the CompuServe Information Service, WOW! and Sprynet, as well as our corporate

business - by enabling us to respond quickly to market needs with unique new products and content".

CompuServe are now devoting more than 80 per cent of their development efforts to customising the best available technology for CompuServe users and creating new value-added products that will differentiate them from their competitors.

CompuServe's Online Services division's president, Denny Matteucci added "Far from competing with the web, the Red Dog initiative positions us to maximise rapidly maturing open standards and to expand our portfolio by building viable businesses on the Internet."

Golden Image go news crazy



Golden Image have sent us not one, not two, but three press releases this month with news of an A1200 trap door RAM expansion with 4Mb on board, upgradable to 8Mb, socket for a PLCC FPU and battery backed clock for just £79.95 plus £3.50 postage and packing. This offer is only

valid for orders placed during July and August 1996, but stocks may not even last that long, so get a move on!

Next up in the news from Golden Image is their ConneXion card for any big box Amiga. ConneXion offers a fast 10-bit Ethernet link with 10-Base-2 connectivity through a BNC connector. The card also comes with a standard AUI interface using an RJ45 connector for 10-Base-T connectivity.

The card autoboots from ROM, avoiding the need for drivers and is currently compatible with Amiga-based networks, although compatibility with Windows, OS/2 and Novel are currently being worked on. The ConneXion card is also fully A2065 compatible and thus SANA II compliant. Finally, to avoid network bottlenecks, the ConneXion

card has a 32k 16-bit on-board cache to boost performance and keep processor overheads low. The ConneXion card costs £185.

Our last bit of news from Golden Image this month concerns spiders. Sorry, that should read the Spider. The Spider is an eight port serial card that supports speeds of up to 57,600 baud through all eight ports simultaneously and is designed to fit any Amiga with a free Zorro slot.

This is the first new multi-serial port card on the market for quite some time and should come as a welcome surprise to BBS operators out there. The Spider costs £299 including VAT and all the products mentioned can be ordered from Golden Image by contacting Navin Shah on 0181 900 9291.

Internet survey results

Two unrelated studies by Interface Research Ltd. and Consumer Surveys Ltd. have interviewed people with regard to the Internet. As may be expected the results show that most internet users are male, earning a fair wedge (over 40% earning more than £20,000 pa according to one of the studies) and that more are professionals in contrast to the population as a whole. Their hobbies are likely to include dining out and going to the theatre rather than ordering pizza and watching the latest Steven Segal movie. In fact, Bob Hayward, the managing director of Consumer Surveys said, "Our research shows that contrary to popular opinion, Internet users are typically professional people with considerable earning power and a wide range of interests." Oh well, bang goes the spotty saddy image we were all desperately trying to foster.



I'm sure this will be the most over used photo in any and all computer magazines this month.

Special effects courtesy of FX kit

Digital Data Labs' customers have been struggling with the new IK features of *Lightwave* for quite some time now, but DDL think they have found the best solution. It's a book by Alan Chan, well-known for his articles in *Lightwave* Pro and comments in the *Lightwave* mailing list, and who, coincidentally, just so happens to be head animator in the Amblin animation department, the team responsible for shows like *SeaQuest DSV*.

The book is called 'The FX kit for Lightwave' and doesn't just concentrate on the IK aspect of the program. It also contains information on lighting, animation, using backdrops for digital compositing and many other tricky to master topics.

The FX Kit for *Lightwave* is available from Digital Data Labs for just £34.95 including P&P and you can reach them on 01277 365249, or email them at:

info@ddllabs.demon.co.uk.

Budget video from Almathera

Almathera are re-releasing their innovative CD³² title Video Creator for just £9.95. Video Creator, which can be used with a CD³² or any AGA machine with CD-ROM drive and CD³² emulation, allows the user to create their own music videos in accompaniment to audio CD tracks.

There are over 50 effects that can be combined with colourful images, video wall-style animations and 2D and 3D animations. There's even a 'Random Raves' mode where the CD³² will put together a real time visual backdrop to whichever music CD you choose.

Almathera can be contacted on 0181 687 0040, or for those of you with email at: almathera@cix.compulink.co.uk

The pair also confess to some dubious working habits. "Most of the designs happened down the pub", Matt admitted.

Who's Andy Smith talking to?

WEATHERMINE SOFTWARE PAGE 44

AMINET HITS

30,000

The Aminet officially became the world's largest archive of software on the 16th May 1996 according to Urban Mueller and VSL - The Virtual Shareware Library with over 30,000 files totalling about 5052MB of data.

Plans for expanding Aminet continue apace with the expected arrival of annotations to file readmes and the ability to have a custom Aminet to suit your own purposes. To celebrate there's a competition to win a CD-ROM drive, the Aminet Sets 1, 2 and 3 and a year's subscription to the Aminet CD. There are ten runners-up prizes of a year's subscription to the CD. Just state exactly how many files there were in the Aminet archive on the 16th May 1995. Send your entries via email to: aminet-server@aminet.org, or via snail mail to: Schatztruhe GmbH Aminet-Wettbewerb Veronikastr. 33 D-45131 Essen GERMANY

PIOS AND PHASE 5 IN PUNCH UP

Amiga users with access to the Internet will no doubt be enthralled at the current verbal battling between Dave Haynie representing the Pios group and Wolf Dietrich from Phase 5 over the direction the Amiga will take in the future. Read all about it on the Amiga Web Directory's news pages at: <http://www.iprom.com/amigaweb/atnews.html> on the UK mirror site and for further barbed comment take a look at John Shepard's views at: <http://cord.iupui.edu/~jrshepar/amiga1.html>.

Silver discs from Schatztruhe



All the developer information you need to be the next Digita on a disc.

**DEVELOPER
CD V1.1**

Stefan Ossowski's Schatztruhe have just sent us details of several new CD-ROMs coming our way. First up is the Amiga Developer CDv1.1. This CD contains all you need to get started with programming the Amiga, bar some sort of C compiler. The CD contains the CD³² developer pack including tools to build a CD image and details of the CDXL animation format, the updated 3.1 native developer kit, the SANA II

development kit and much more. This CD can be counted as essential to anyone interested in programming.

Next up is the twelfth in the Aminet collection which contains more than a gigabyte of uncompressed utilities, demos, games and all the rest. The CD also contains full versions of *OctaMED v5.04* and *Symphonie*, another soundtracker program.

Thirdly, we have a four CD set called *Magic*

Publisher which includes *Final Writer 4SE*, *Wordworth 4TD*, a complete installation of *PasTex* and more than 10,000 fonts and 5000 pieces of clipart. All the fonts and clipart are referenced in the included booklet for easy identification.

Last but not least is the *Modes Anthology* a four CD set containing over 18000 modules in a variety of formats. Watch out for our reviews in next month's splendid *Amiga Format*.



John Smith is no more

Well, no more at Amiga Technologies but I'm sure he's still healthy. John handed in his resignation on the 25th of May this year in order to further his career with the newly-formed Pios Computer AG as their UK representative and we at Format wish him all the best.

As yet, Amiga Technologies have not announced a replacement for him, but they have said they are looking for a suitable candidate.

GTI STEPS UP CD OUTPUT

GTI have announced several new CD-ROM titles for the Amiga including *3D Objects* and *3D Images*; one dedicated to professionally raytraced images; the other filled with models in *Lightwave* and *Imagine* formats.

Both CDs will retail for 29DM, a UK price has yet to be confirmed. They will also be launching *Sounds Terrific II*, a double CD collection of sound modules, samples and sound utilities for the Amiga and PC. As with the 3D CDs a UK price has yet to be set, but the German retail cost will be 59DM.

Processor price pummelled by Power



"The 040's are on me", says Tony Ianiri from Power.

Power Computing are bringing out a new 040-powered accelerator for the A1200. Called the *Turbo 1240* the new board has one definite advantage over all other current 040 accelerators for the base machine - its price. The 25MHz version will retail for just £259 and the 40MHz version which is 25 times faster than a standard A1200 will sell for a mere £329. Both models of the accelerator are expandable to 32MB burst RAM through one SIMM socket, have a battery backed clock and can have an optional 4Mb/sec SCSI II controller added for just £59.

"The King of Valhalla has decided he's bored with running the Kingdom and wants to concentrate his energies chasing some totty."

Andy Smith upsets the female members of staff.

VALHALLA and the Fortress of Eve

PAGE 36

Psst! Wanna buy a Mac?

For those of you out there for whom an Amiga just isn't quite enough, Blittersoft have reconciled their range of *Emplant* Mac emulators. Firstly, there are two new software-only versions of the emulation: *Emplant 1200*, which is for the A1200 or CD³² alone and even includes drivers for the new Graffiti graphics card add-on reviewed on page 64 of this issue. And then there is *Emplant Lite*, which is a software-only version of the full Mac emulation. This version is suitable for use on any machine, but is best suited to those machines with graphics cards.

Emplant Lite also supports virtual memory unlike its shareware counterpart *ShapeShifter*. Finally, *Emplant Deluxe*, the full-on hardware version of *Emplant* has taken a cut in price. With AppleTalk ports for networking and a direct SCSI connection *Emplant Deluxe* is the solution for the serious Amiga and Mac user who has a big box machine.

Prices for all three are as follows:

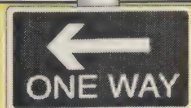
Emplant 1200 £49.95

Emplant Lite £69.95

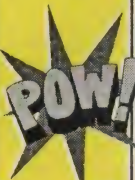
Emplant Deluxe £199.95

Contact Blittersoft on 01908 261466 for further details.

Pic'n'Mix GRAPHICS



Why be tied to taking "Pot Luck" when buying ClipArt? Now YOU can select your own preferences from the comfort of your own home. Choose from over 3000 images in over 40 Categories. Give yourself a break and **TRY BEFORE YOU BUY!** Available in Formats suitable for all Amiga Programs (Hi-Res Bitmapped or Scaleable) All images are 8 to 256 Colours.....suitable for both Colour and Mono Printers. All clips are artist drawn.....no scanned or traced images here!



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SELECTAFONT

Pic'n'Mix FONTS

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SELECTAFONT (Dept AF)

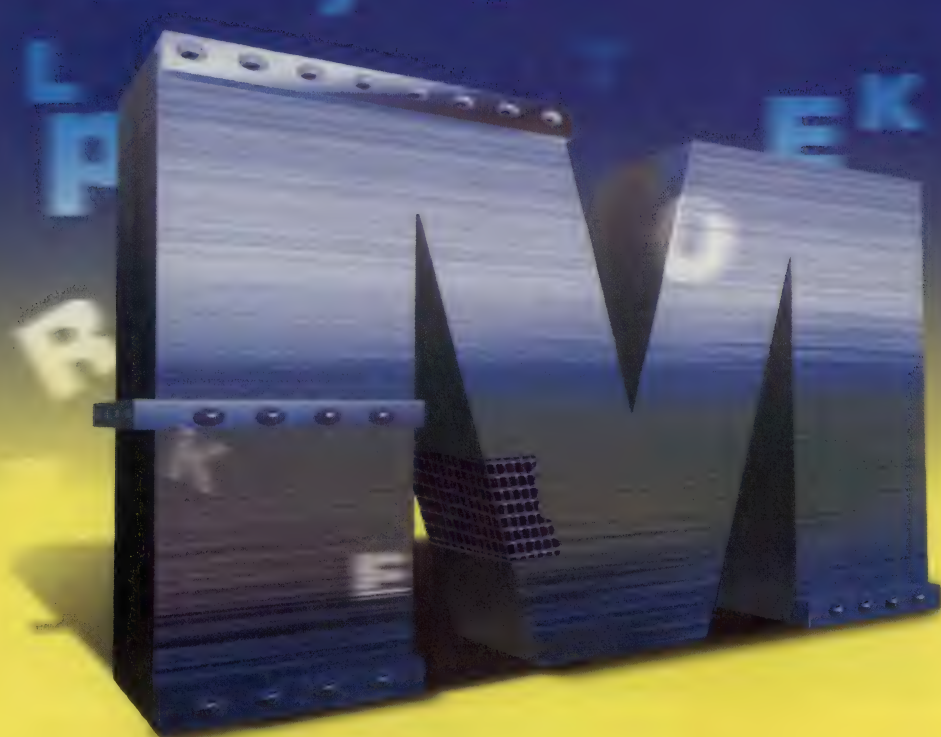
84 Thorpe Road, Hawkwell, Nr Hockley, Essex. SS5 4JT

FAX: 01702 200062



PHONE: 01702 202835

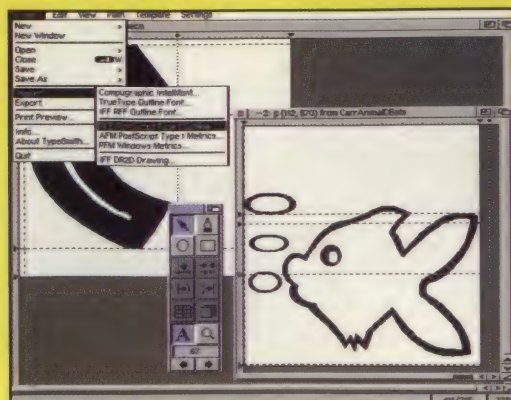




BUILD A BETTER FACE

The world can be a better place when you have hundreds of fonts to chose from. **Larry Hickmott** provides you with all you need to know about this month's excellent Coverdisk software.

Whether you use *Final Writer* or *Wordworth*, *Professional Page* or *PageStream*, or any number of other word processing programs on the Amiga, or even if you are dabbling with *Photogenics*, *ImageFX*, *Personal Paint* or just about any other art package, there is one thing that they all have in common. Each of them uses fonts.

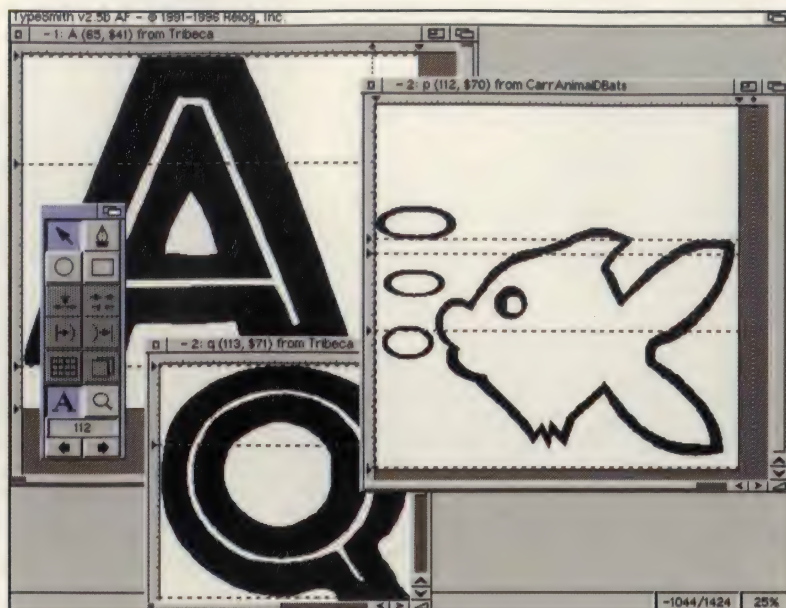


CONTENTS

18 FONT BASICS - How do fonts work? Why are there different formats and which ones to use?

20 CONVERTING AND INSTALLING FONTS - Using *TypeSmith* to convert between different font formats, and how to install fonts for use with *Workbench*.

22 CREATING YOUR OWN - Building your own fonts and autotracing bitmaps in *TypeSmith*.



The font world is at your feet now that you have the most powerful outline font editor on the Amiga.

INTRO TO FONTS

A font, is a word that describes a typeface you use to create text. This font is stored on disk in a digital format that is understood by your Amiga software. Different font designs are given different names such as Times, Triumvirate, Helvetica and Garamond. There are literally thousands of different designs now available to Amiga users.

Over the next few pages, I want to help you not only understand more about what a font is but also how you

can create your own outline fonts and convert one format of font into another so it can be used within different programs. More on this in a little while. First of all, lets get back to basics as the politician said to his mistress.

BACK TO BASICS

You probably know by now that when it comes to pictures on the Amiga, there are many different types like IFF-ILBM and JPEG. Now that you have *TypeSmith*, you will also start to see that there are also various formats used to stored fonts on disk.

So as well as different designs (Times, Helvetica and so on) there are also different font formats such as PostScript Type 1, Compugraphic Intellifont, NimbusQ, all of which are outline formats. And, in addition to these, there are Amiga bitmap fonts and a bitmap



CONVERTING FINAL WRITER FONTS

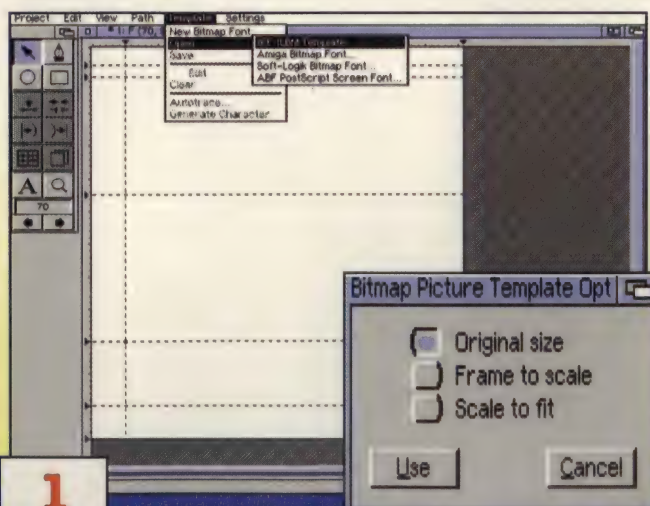
One of the most common queries I get is how to convert fonts from *Final Writer* into a format that I can use in other programs. There is no direct way to do this because *Final Writer's* fonts are stored in NimbusQ format which isn't supported by *TypeSmith*. However, there is a way to convert them and load them into *TypeSmith*.

Before you can do it though, you need a utility called *SWdownload* which is only available from Softwood on their Soft Faces packs of extra NimbusQ fonts. Call Gordon Harwoods on 01773 836 781. For details on the conversion see the readme file that accompanies *TypeSmith*.



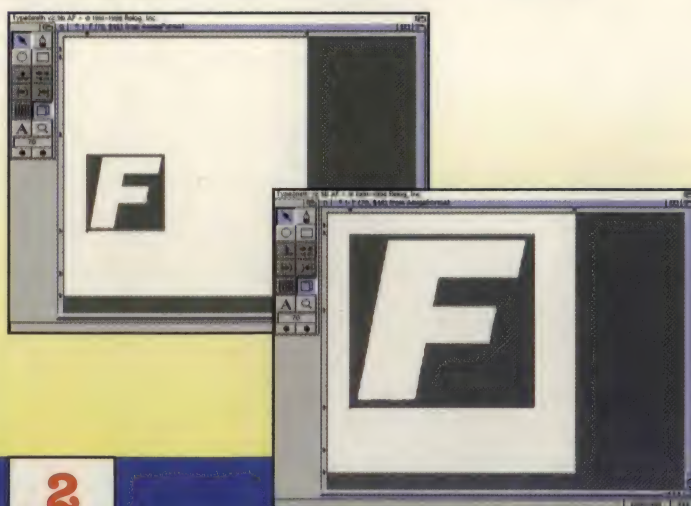
USING A BITMAP AS A TEMPLATE

One of the tricks that you can use if you want to create your own font is to use a bitmap template of a character and then have *TypeSmith* create the outline from that. To do this follow these few simple steps.



1

Make sure you have a blank workspace for the character you want to work on. You can do this by either creating a new font or deleting an existing character. Choose Open IFF ILBM Template from the Template menu. Of the three options available to you, choose Original Size.



2

When the bitmap character appears, you can size it to fill the space you require. Hold down the Shift key and *TypeSmith* retains the correct aspect ratio of the character as you size it.

TIP

CONVERTING LOTS OF FONTS

If you want to convert a lot of fonts at once, you need ARexx and to get this requires the purchase of the full TypeSmith package from Digita International or Soft-Logik. The full program includes ARexx support and a Batch Convert ARexx macro that makes converting an entire directory of fonts very easy.

variation of a PostScript font which is recognisable by the dot extension ".abf".

Now it is also worth remembering that within some of these outline formats are a number of other sub-categories that belong to specific programs. The Amiga for example, comes with the Compugraphic

Intellifont format which is used by all programs that support it. *Deluxe Paint*, *ImageFX*, *Wordworth*, *Final Writer* are but a few.

Then you have other programs that support their own Compugraphic format. *Professional Page*, *PageSetter* and *ProDraw* are three such programs and the reason for their support is because the publisher of these programs (Gold Disk) actually introduced Compugraphic fonts to the Amiga before a standard format was adopted by Commodore.

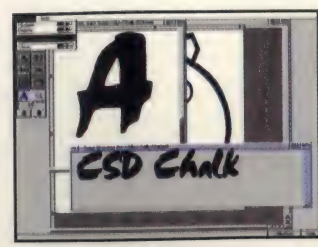
The Compugraphic format however, is not a widely used standard on the PC and Macintosh which has led to programs coming out on the Amiga that support other font formats. *PageStream* for example, supports its own format as well as PostScript Type 1 fonts. *Final Writer* came up with NimbusQ, a font format which is a PostScript hybrid if you like, which can be printed on PostScript and non-PostScript printers. Then came *Wordworth* and its support for the PC font format, True Type.

NO UNDERSTAND

As you can see, there is a lot to take in when it comes to fonts. Not only the fact that fonts come in different designs but also different formats supported by a wide variety of programs.

Even worse though, is the fact that

Continued overleaf →



Fonts being developed can be displayed on-screen or you can print a preview of them onto paper.

TIP

MAKING FONTS THAT LOOK THEIR BEST

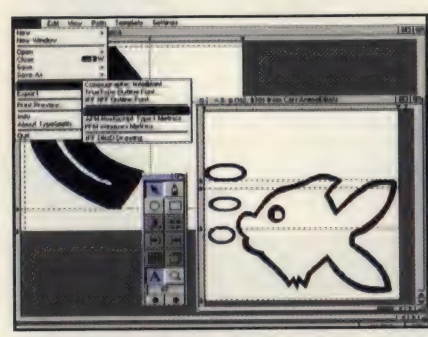
A TIP FOR THOSE CREATING COMPUGRAPHIC OR TRUE TYPE FONTS.

■ If you are creating a font from one of these formats, do not keep exporting the font and then re-importing it in the formats mentioned.

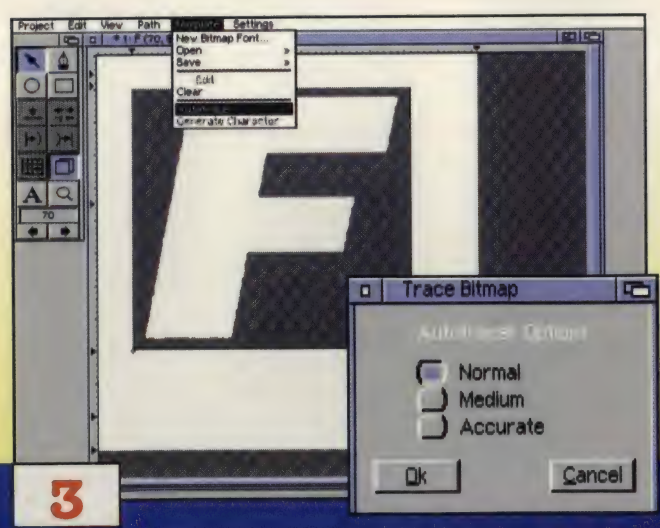
■ Let's say you want to create a Compugraphic font. If possible, start off with a PostScript Type 1 version or a Soft Logik font (using Project/Open). If you only have a Compugraphic version to start with, don't worry, use that but follow these steps.

1. Make the changes to the font that you require and then choose Save Outline from the Project menu. This will save the font in Soft-Logik's own font format (fonts that have the extension.dmf).
2. After saving it, now Export the same font using the Compugraphic format. If at a later stage you need to do some more work on that font, don't re-import the Compugraphic version.
3. Open the Soft-Logik one you saved first. Think of it as being the master copy for that font. Make the changes again and then export as Compugraphic.

The reason we do this is because each time a Compugraphic or TrueType font is opened, its curves must be converted into the format TypeSmith uses for its own curves. This conversion process doubles the number of points in each character, making the font much more complex. When you export the font in either the Compugraphic or TrueType format, the points are doubled again. This leads to a loss in quality and in some cases, the font will be too complicated for various applications to render on screen.

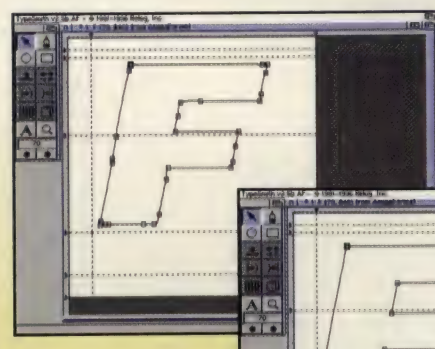


With TypeSmith, you can have up to five fonts open at once and cut and paste between them.



3

Choose Autotrace from the Template menu. Go with the default of Normal and click on OK. When the character has been traced, choose Clear from the Template menu.

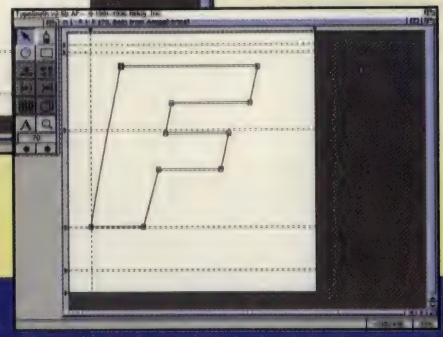


4

As you can see, the character has far too many points and needs to be tidied up. Excess points can be deleted by clicking on a point to select it and then pressing Delete. Go through and edit it, using the Edit tools in the tool box to convert lines between two points from being a curve to a straight line and vice versa.

5

That's it. You can now carry on and complete the font by adding more characters, creating a font metrics file (New Font Metrics from Project menu) and then export your font in a required format.



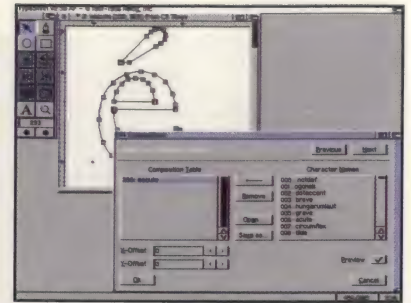


USING PC FONTS ON THE AMIGA

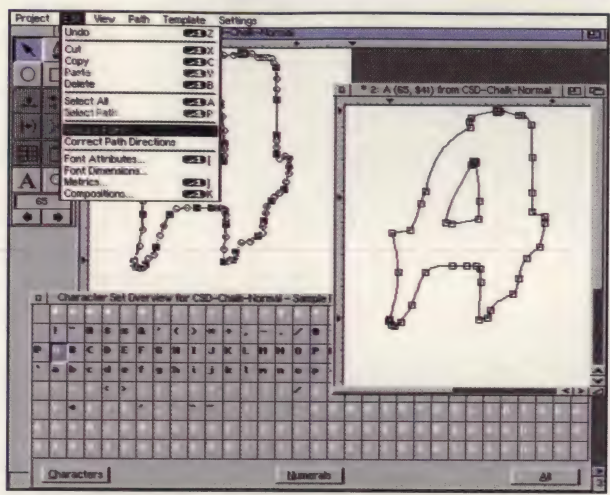
Using PC fonts (True Types) with the Amiga is easy but first you may need a few things besides *TypeSmith*. Most fonts these days are sold on CD and because of that you'll need a CD drive - or have your PC linked to the Amiga so they can be transferred to your hard drive. If you can't do this, you will have to place them on floppy disk. In general, True Types do not

need to be converted if you use *Wordworth 3* or above, or purchase for *PageStream 3* the optional True Type filter. For other programs, use *TypeSmith* to do the conversion. Soft Logik recommend purchasing True Type or PostScript fonts in Windows or MS-DOS formats, not Macintosh format. Macintosh fonts require an extra step and a public domain utility to correctly convert them for use with Amiga applications.

TIP



Characters made up of several objects from the one font, can be combined to create characters like this.



A number of fonts these days, especially PD ones, are over complicated, and they can sometimes fail to display properly on-screen. This is where your special *Amiga Format* version of *TypeSmith* is handy because it enables you to reduce the number of points in a character making it less likely to cause problems.

without a program like *TypeSmith*, it is really annoying to find some fonts for one program won't work with another program on your Amiga.

Well, all that is behind you because now, thanks to *Amiga Format*, you have a fully working version of *TypeSmith* from Soft Logik. This program means that

you can convert one type of font into another, and even create your own outline fonts if you so wish.

TYPESMITH

TypeSmith is an outline font editor and font converter. It enables you to do many things from

TIP

GHOSTED MENUS

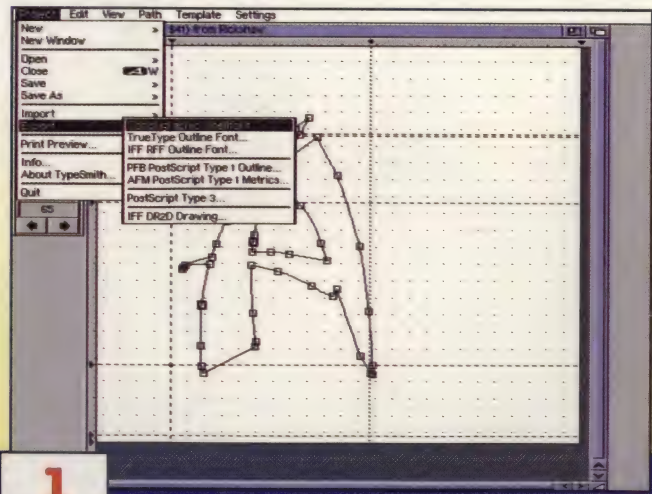
I want to save my font using the Export as Compugraphic or True Type formats, but the commands are ghosted in the menu. Why?

Before you can save your fonts, you must have open in *TypeSmith* a font outline and font metric in order to save in Compugraphic and True Type formats. If you have a font open but the commands are still ghosted, it's *TypeSmith's* way of telling you that you probably don't have a font metric file open. This is a file that contains the character spacing and kerning information. If this happens, you should either:

- Load the font metric file for the font (FM files for DMF fonts, and AFM or PFM files for PostScript fonts).
- Create a new font metric with the New Metrics command (Project menu).

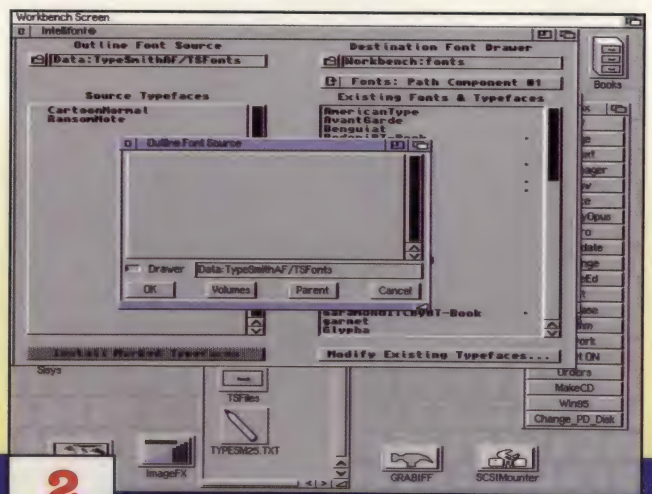
INTELLIFONT

In the System drawer on Workbench, there is a utility called *Intellifont*. This is used for installing new *Intellifonts* for use with Workbench and all applications that support such fonts. *Intellifont* can also be used for creating bitmap equivalents of outline fonts being installed. If *Intellifont* is not in the System drawer, have a look in the System drawer on the Extras disk for it.



1

Export from *TypeSmith* the font you want to install for Workbench. Make sure you export it into a drawer such as the one called TSFonts in *TypeSmith's* drawer. The font should be an *Intellifont* and have the extension ".type". If you export from *TypeSmith* as an *Intellifont* and don't have the "Create .dat and .metric files" check box ticked, *TypeSmith* will automatically add the extension ".type" to your font.



2

Open your Workbench System drawer and double click on the *Intellifont* icon. The *Intellifont* panel will open on Workbench. On the left hand side of the panel is a button called *Outline Font Source*. Click on that and choose the drawer where you have fonts you want to install. Click OK.

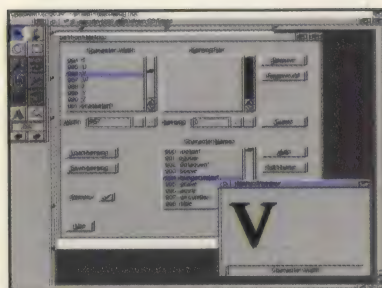
converting one format to another, as well as editing individual characters in a font and designing your font set.

TypeSmith has been around for many years and is an all singing and dancing program that will have you creating your own fonts in no time. Lets take a walk through some of its features to discover how special it is.

FONT CONVERSION TOOL

One of the most common functions you will use *TypeSmith* for is to convert one type of font into another. Lets say you have a program that can only use Compugraphic fonts but you have a CD with loads of Type 1 fonts on it.

TypeSmith will let you convert between the two thanks to a number of functions in the Project menu. If you press the right mouse button down to reveal the Project menu, you will see two menu items, Import and Export. Within these are sub menus for various formats like Compugraphic, True Type, PostScript Type 1 as well as one called IFF RFF. *TypeSmith* will also let you import IFF DR2D files which can be used to make your own fonts.



The metric information contained for a font can also be edited in *TypeSmith* so that when the text is placed on the page, space between characters is even and professional looking.

EDITING FONTS

Font conversion is however, only one part of the program. Run *TypeSmith* and you will notice a toolbox with a suite of tools designed for editing a character within a font.

The tools are divided into a number of types. The box and circle tools enable you to draw simple shapes while the Pen tool is for drawing complex ones.

Continued overleaf →

MISSING CHARACTERS?

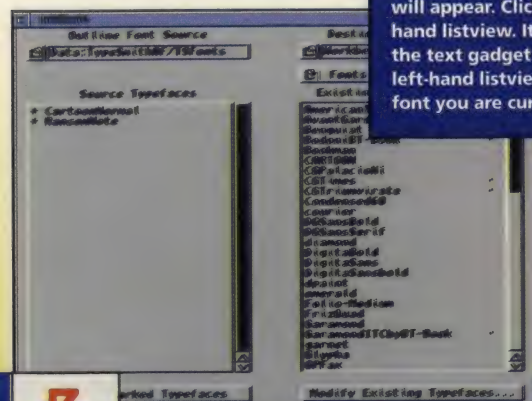
I bet from time to time, many of you have used Compugraphic fonts and found that some characters do not render on-screen leaving nothing on the page or just an empty box. The problem is generally caused by the font being considered to complex by the application in question. By that I mean the font probably has characters that contain lots of detail and therefore far too many points. This is quite common with Public Domain fonts.

To get around this, you can use *TypeSmith* to make the font less complicated. Load the font into *TypeSmith* and use the "Reduce Points" function from the Edit menu to get rid of any surplus points. In one example, I managed to reduce a character that had 43 points to only having 32. Make sure you select all the points first before applying the function. This feature can also be used from the Overview panel.

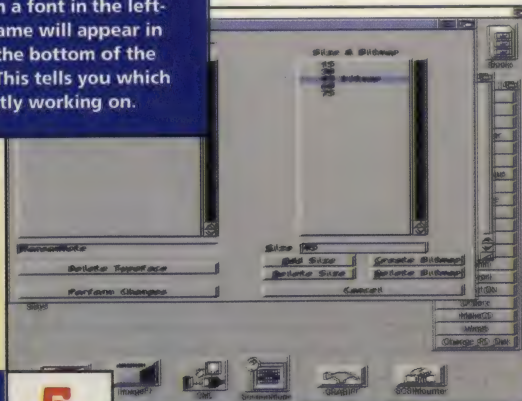
TIP

4 Click on "Modify Installed Typefaces" and a new panel will appear. Click on a font in the left-hand listview. Its name will appear in the text gadget at the bottom of the left-hand listview. This tells you which font you are currently working on.

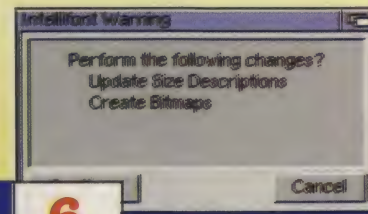
7 Reset your machine or run *FixFonts* and the new fonts will be ready for use by any program that can utilise Workbench's Compugraphic *Intellifonts*.



3 Any *Intellifonts* that are in that drawer will be added to the list in the left-hand listview. Click on them both to mark them and click on "Install Marked Typefaces". There names will then appear in the right-hand listview.



5 In the right-hand listview are the attributes for that font such as the different sizes available and bitmap versions for it. Click on 45 and then on the "Create Bitmap" button.



6 Now click on the "Perform Changes" button. *Intellifont* will make the changes and then return you to the first panel for *Intellifont*. From here you can exit the program by clicking on the close button on the top left-hand corner of the panel

Jargon

Compugraphic Intellifont

The Amiga standard outline format. There are a number of different versions for various applications.

Font ID

Each font you use must have a Font ID so that programs on your Amiga can distinguish one font from another. Knowing what that font ID can be is the tricky part and to help you with this I recommend getting the full package with the manual which has more information.

Font Encoding

On computers, there are numbered positions which set out where each character is positioned within a font. At position 66 there will be a capital B, at position 67 a capital C and so on. This is called Font Encoding. There are different types of encoding which are given names like Adobe encoding and *TypeSmith* encoding. To find out more, you will need the *TypeSmith* manual which discusses this in-depth.

Font Metrics

This is a file that contains the spacing information for each character in a font.

Path

This is a term used to describe a series of line and curve segments. In *TypeSmith*, a curve must be a closed path which means that the start and end points are connected.

Points

The lines that make up a character contain points that define the line's shape.

PostScript Type 1

A font format popular on the Amiga in programs like *Final Writer*, *PageStream* and *Lightwave*.

True Type Font

The standard outline font format on the PC also used by *Wordworth* and *PageStream 3* (with optional filter).



Below these tools in the toolbox are four tools for editing points in a character. These tools remain ghosted until you select two points that belong to a character. When you do this, you can then join points together, add a point between two others or convert the shape of a line between two points.

ADDING AND DELETING CHARACTERS

Editing fonts though is certainly not for the faint hearted and you may prefer to tackle some simple tasks before you really get your teeth into it. A good starting point is to delete some characters from those contained within a fonts character set. This can be

WHAT PROGRAM USES WHAT FONTS

	Type 1	Compugraphic	True - Type	Nimbus Q
Final Writer	x	x		x
Wordworth		x	x	x
Professional Page		x		
Professional Draw		x		
Workbench		*		
Art Expression	x			
PageStream 2	x	x		
PageStream 3	x	x	^	
Lightwave	x			
Deluxe Paint		x		
Personal Paint		x		
ImageFX		x		
Scala		x		
ADPro		x		
TV Text		x		

* The Compugraphic format used by *ProPage*, *PageSetter*, and *ProDraw* differs from the Compugraphic format used by *Workbench*

^ Requires the use of an optional filter

WHERE TO GET THE FONTS

Having *TypeSmith* to play with is great but before you can do anything with it you need some fonts too. No doubt you already have some, but if you want loads more then there are a couple of places you can go to. Firstly if you have the CD version of Amiga Format you'll find loads of fonts on there. Alternatively, if you have a CD drive, you can contact LH Publishing (01908 370 230) about their range of CDs - they all contain hundreds of fonts in a variety of formats. Ask about *DTP-ToolBox* which has more than 1,000 fonts on it.

Another option is to try the most famous Amiga font supplier, EM Compugraphic on 01255 428666 for CDs and floppy disk packs of fonts. If you have a modem and access to the Internet, check out the Aminet site where you'll find loads of PostScript and Compugraphic fonts that you can play with in *TypeSmith*.

For those that also have a PC, you might like to convert your True Type fonts to a format you can use on the Amiga. But remember, most of these will probably be licensed fonts and shouldn't be given away to others.

done in *TypeSmith* using the Show Overview item from the View menu.

When selected, a panel appears showing you all the characters that are contained within the font currently being edited. This is very useful because many fonts only come with a limited number of characters and by using *TypeSmith* you can find out what characters are present and then, if you want to, you can add or delete some.

BITMAPS TOO

It may seem strange for an outline font editor like *TypeSmith* to support bitmap font formats but, in many instances, you may require a bitmap which is the same as an outline version.

For example, you can create bitmap versions of a specific font for use in *PageStream* so that at certain sizes, *PageStream* will use the bitmap version, and at other times, the outline version. When you print, the outline version is always used.

TypeSmith also allows you the use of autotrace bitmaps. This means

characters can be designed either in *TypeSmith*, on paper (and then scanned) or if you prefer, in a drawing or paint package.

As always, a program as powerful as *TypeSmith* is capable of a great deal more than I have highlighted here. The beauty of the program is that you can start off by just converting various fonts and then progress to editing existing fonts and finally to designing your very own font.

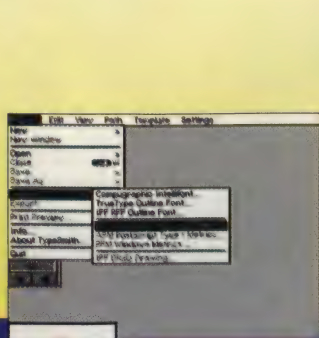
It should also be remembered that *TypeSmith* is useful not just for desktop publishing, but those involved in video, 3D and many other applications as well. Read the tip boxes and the walkthroughs and hopefully you should be ready to get started and able to get the most out of this excellent programme. Enjoy!

THANKS MICHAEL!

I'd like to stand on ceremony here and thank Michael Loader from Soft Logik for supplying us with all these tips.

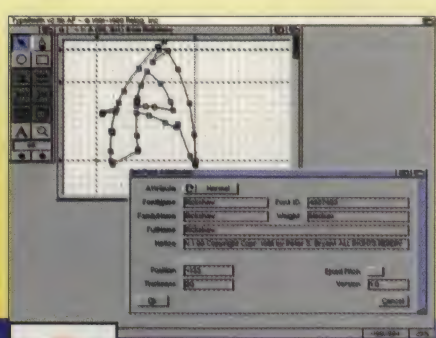
CONVERTING A FONT

One of the most popular functions for programs like *TypeSmith* is for converting a font from one format to another. The basic steps involve importing one type of format and saving it out as another.



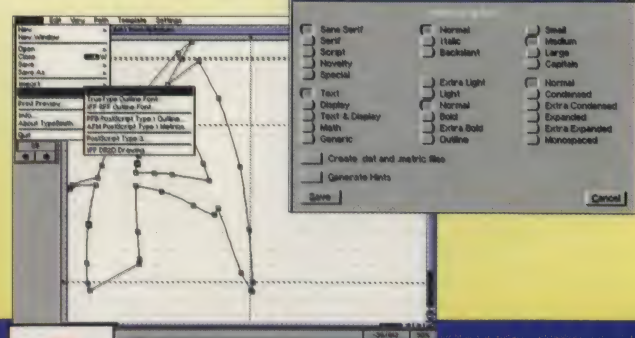
1

Run *TypeSmith* and choose from the Project menu "Import PFB PostScript Type 1 Outline". Point the requestor to the drawer where you have some PostScript type 1 fonts on disk. You will recognise them by the extension ".pfb". Click OK.



2

Choose "Font Attributes" from the Edit menu. You can now change the name if you want, give the font a different Font ID and so on. This is all optional, but it's worth knowing this panel exists in case you need it later.



3

When you have finished with "Font Attributes", click OK and choose "Export Compugraphic Intellifont" from the Project menu. A new panel will appear. If you are going to be using these fonts for Workbench, ignore the "Create .dat and .metric files" check box and click Save. The font will be saved to disk ready to be installed for use with Workbench. This is done using the *Intellifont* program.

Please note that the other attributes on this panel have no effect if you are using these fonts on the Amiga. If you want to use the font with *Professional Page*, *Professional Draw* and so on, make sure you click on the "Create .dat and .metric files" check box.



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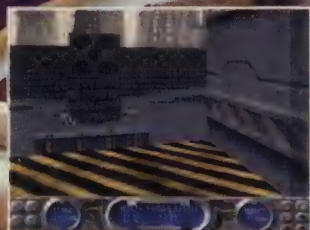
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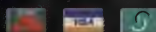
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Networking

part 2

In the second part of his feature, **John Kennedy** analyses the hardware designed specifically for networking Amigas.

Last month we examined the advantages of having a network, and the various ways in which you could link computers together. This time we're looking at the Amiga specific hardware which is required to form networks.

PARALLEL PORT SYSTEMS

Every Amiga computer has a parallel port, and this makes it the ideal way to provide an easy networking system. Although of little use when more than two machines or multi-platform links are required, parallel port networks have a lot going for them.

From chatting to folk at Viscorp, it's clear that new Amiga's will have

improved parallel port hardware which can only improve similar cheap networking solutions.

PARNET AND FRIENDS

ParNet was the first really useful networking system. By running this freely available program on two Amigas and building yourself a cable, you could share devices and copy files easily between machines. CDTV users benefitted most, as it provided their other Amigas with a CD-ROM drive for next to nothing. The software has been rewritten by various authors, and *ParNFS* is one of the best implementations.

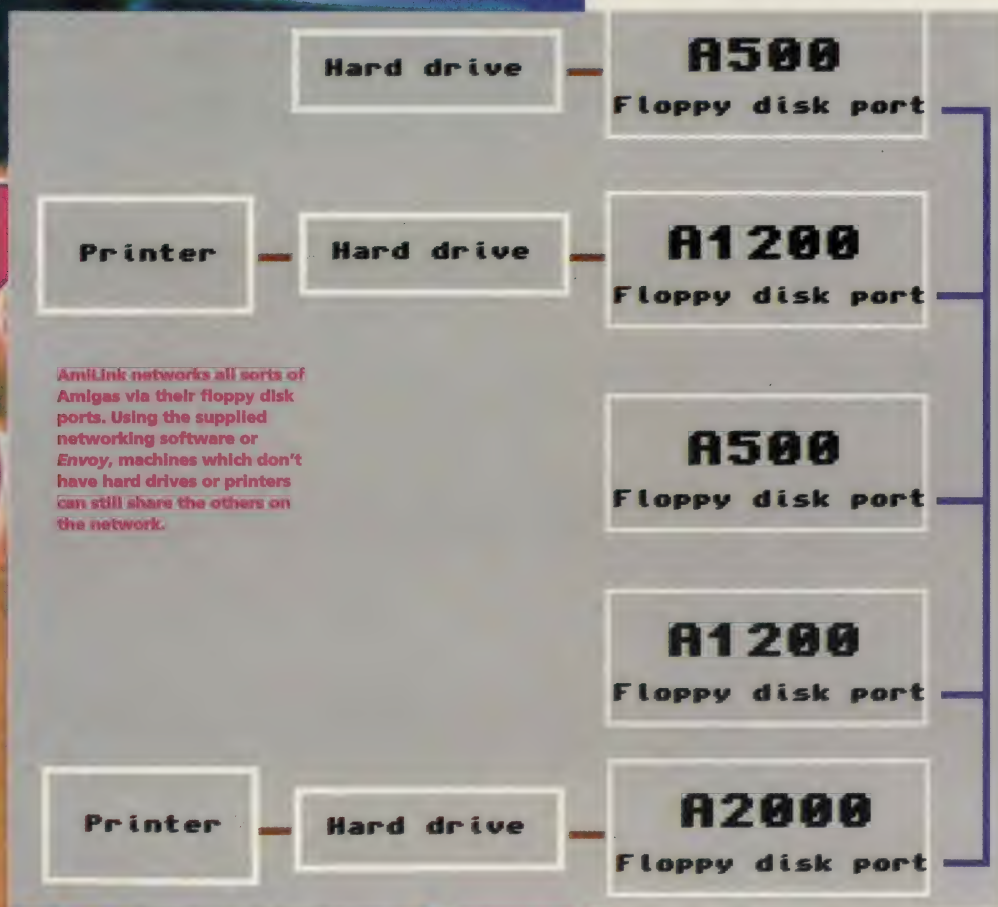
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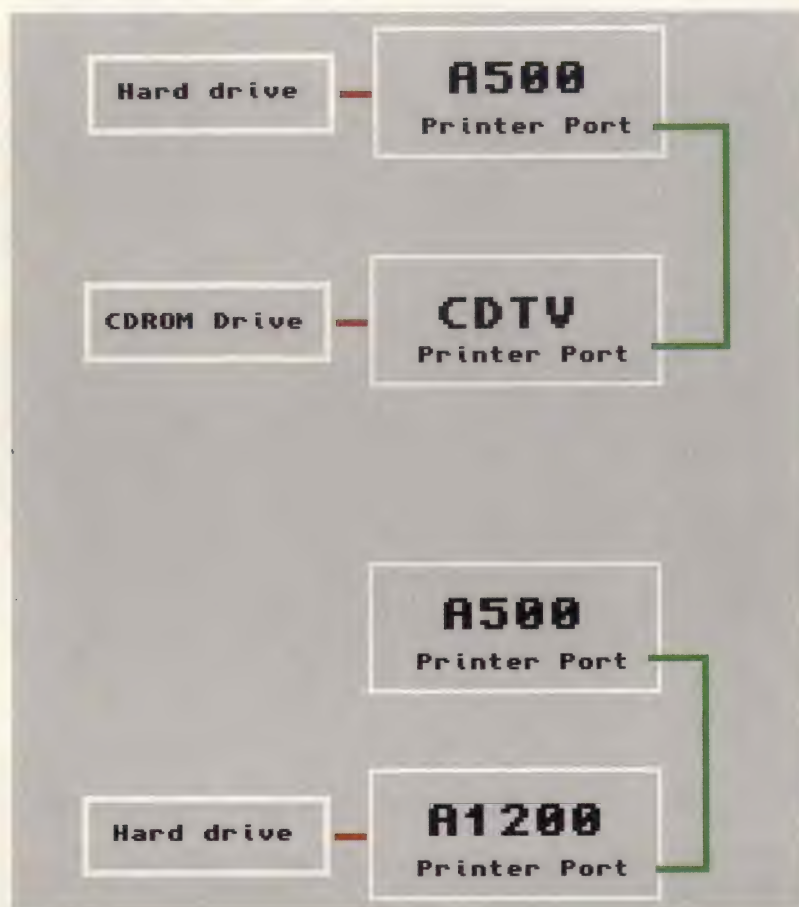
Although parallel port based, Liana is interesting in that it is a SANA-II compliant system. This means it's possible to run networking software such as *Envoy* or *AmiTCP*. It's a good way of connecting older, less well endowed machines to larger work stations: for example, an A1200 or A500 connected to an A4000.

Running *AmiTCP* (or one of the other new TCP/IP stacks available) means that complicated networking systems can be constructed. For example, an A1200 connected to an A4000 via Liana could be gatewayed into an ethernet network which connects the A4000 to a collection of PCs and Apple Macs.

SERIAL PORT BASED NETWORKS

The serial port is designed for communications: it's where a modem is connected after all. In fact, pretending there is a modem attached is the simplest way of connecting computers. A "Null Modem" cable connected between two machines fools them both into thinking modems are being used, and therefore makes it possible to use ordinal comms software (that is, terminal emulation software) to upload and download files using protocols such as ZModem. This technique works well





Here are two possible ParNet networks. Remember, it's only possible to network two machines at most. Here's a CDTV linked to an A500: the A500 gets access to the CDTV's CD-ROM drive. In the second system, the A500 gets to use the A1200's hard drive.

between any two computers: Amiga/Amiga, Amiga/PC or Amiga/Mac – all you need is the necessary cable.

As you'll know, if you use the Internet with a dial-up account to Demon or some other provider, you can also use the SLIP or PPP protocols to allow the use of TCP/IP over the serial connection. It's also possible to make use of SLIP or PPP in a LAN situation: for example, an A1200 could use SLIP over a Null Modem cable connected to a PC running a suitable SLIP daemon. Such a setup is possible if the PC is running a particularly networking-friendly operating system such as the free UNIX clone, Linux.

FLOPPY DISK BASED SYSTEMS

Looking at the ports at the back of the Amiga, you'll notice one other connector free: the floppy disk port. AmiTriX development certainly noticed, and created the AmiLink system. This consists of small connectors which attach to the floppy-disk port of any Amiga, and end in a BNC style plug. Standard "cheapernet" Ethernet cable and connectors can then be used to form a network.

Although the same style of cables are used, AmiLink is not Ethernet compatible: you can't connect it to a PC or Apple Mac, only another Amiga with AmiLink floppy disk connectors.

The network is a lot faster and more convenient than serial or parallel systems. You are more likely to have a free floppy port (either on the back of the Amiga, or on the back of an external floppy drive) and you are free to connect printers, modems and so on.

The AmiLink drivers are SANA-II compliant, which means it's possible to run a TCP/IP stack or Envoy.

Again, using TCP/IP means an Amiga can be part of a larger network through another Amiga acting as a gateway machine.

ETHERNET HARDWARE

The best way of networking home computers is without doubt, Ethernet.

RENDER FARMS

One reason, perhaps the main reason, for networking Amiga computers is the power that it gives to speed up rendering.

An Amiga with a 68040 processor might be able to render a high-quality frame of video in say, five minutes. By spending a lot of money and upgrading to a 68060 processor, you might be able to half this time.

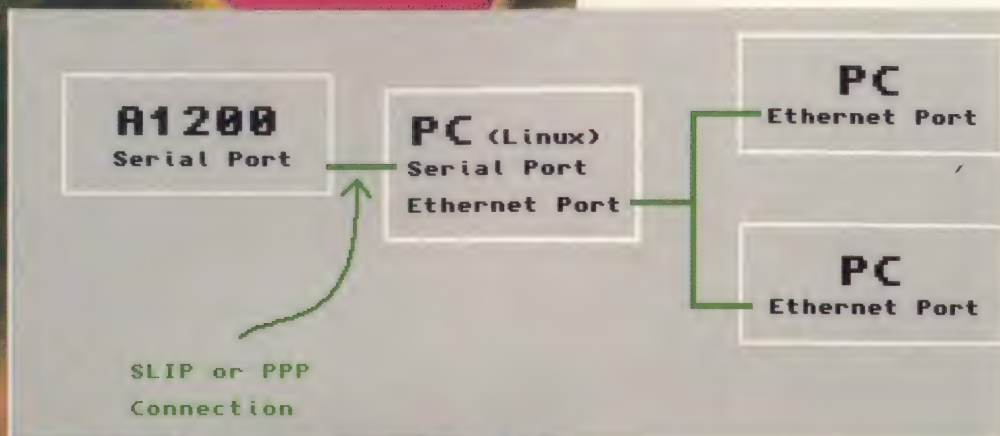
However, for the same money you might be able to buy another Amiga and use this to render frames too. Or you might already have an Amiga with a 68060 – how can you possibly make it work any faster?

When you realise that video requires up to 30 frames a second you soon see that even a relatively short movie sucks up time at an incredible rate.

Using multiple Amiga computers to render individual frames automatically speeds up the rendering process. *Lightwave* includes support for "ScreamerNet" which distributes the work between different networked machines. One central machine, preferably with a large and fast hard drive, eventually collates all the rendering frames for subsequent editing, viewing or whatever.

Networking also makes it possible use non-Amiga machines, such as WindowsNT based computers, which what they may lack in ease-of-use, make up for in brute force processing power. A DEC Alpha based machine can generate frames extremely quickly, and using the Amiga machine as a "front end" means the uniquely friendly GUI is not sacrificed.

Continued overleaf →



ABOVE: Using the serial port, it's possible to connect via TCP/IP into another computer, and become part of a LAN.

◀ It's fast, reliable and cheap. It's very popular on the PC, and that's why networking cards are about £50.

Ethernet cards are readily available for the Amiga, as long as your Amiga has Zorro slots, that is. This means an A2000, A3000 or A4000 – or perhaps an A1200 if you have fitted one into a suitable tower case.

ARIADNE

Commodore themselves made Ethernet cards at one time, and various American and German cards are still in circulation if you look around.

However, if you want to buy new your choice is limited to the Ariadne, a dedicated Amiga Ethernet card available from Blittersoft in the UK. It simply slots in, and comes with SANA-II compatible drivers.

If you want to network the Amiga with a second Amiga, you can then run *Envoy* and share drives and printers with

very fast transfer speeds. Ethernet is a standard though, and so it's possible to connect the Ariadne to a PC Ethernet network. Using TCP/IP tools such as *FTP* and *Telnet*, you can access files on the other machines with ease. You can even make your own "intranet" and set up a World Wide Web server on the Amiga which the other machines can then access.

If you happen to be connecting the Amiga to a machine running WindowsNT, you can run a freely available utility called *Samba*. *Samba* lets the Amiga appear as a standard client to the WindowsNT machine which makes copying files even easier.

GOLDENGATE 2

The GoldenGate2 card is a special adaptor card for Amiga's with Zorro slots. It allows certain types of PC cards to be used in the Amiga's slots. It doesn't contain any PC processor, only the electronics necessary to handle memory decoding and interrupts. It is of relevance here because one of the PC cards supported by the GoldenGate is a standard NE1000 or NE2000 networking card.

As long as the PC networking card is totally compatible (and has jumpers to set the various options) it will work with the standard SANA-II drivers supplied with the GoldenGate. In fact, in use there is very little to distinguish it from the Ariadne card except perhaps a tiny drop in performance. The GoldenGate card can be a very cost effective way of adding an Ethernet port.

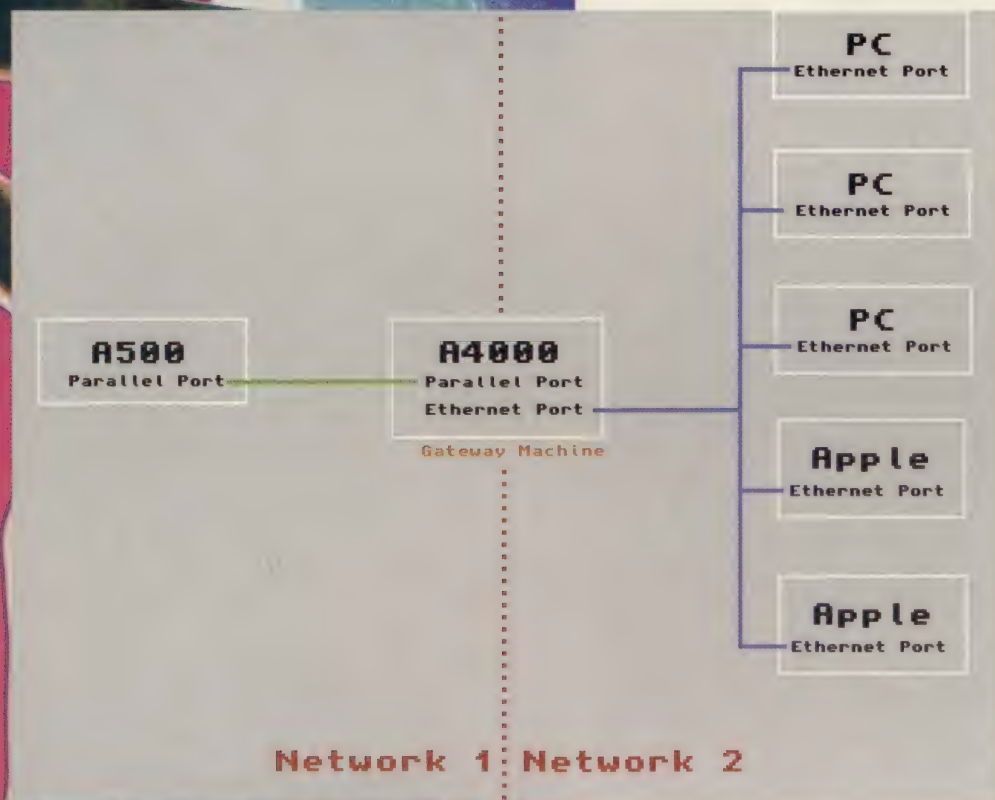
A1200 ETHERNET CARDS

We're still searching, but apparently they really do exist! We're trying to track one down, and when we do we will bring you the facts and figures. It's easy to guess that any A1200 Ethernet card connects to the PCMCIA slot and provides a SANA-II driver.

SCSI NETWORKING

It's possible to connect host machines to a single SCSI bus, and so share access to hard drives in this way. It's possible, but it's not easy. HiQ systems have ironed the bugs out of this system and use it in their Siamese Half Amiga/Half PC box of tricks.

LEFT: Here's how an A500 can be networked to a LAN full of PCs or Apples. The A4000 has an Ethernet card and acts as a gateway between the two networks. The technical term for this set-up is an "internet" with a small "i".



NEXT MONTH...

In the final installment of our Networking extravaganza, we'll be bringing you details of the fabled A1200 Ethernet card, plus performance results of all the systems mentioned in this article.

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Reviews

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Andy Smith

The move by some of the bigger software houses away from the Amiga may mean you can't walk into your local WH Smiths and pick a game from the hundreds they've got on offer any more, but that's not really something to worry too much about because it does mean there's room for the small software houses (even the one-man ones) to show the world what they've been up to.

And just because it's been developed by a largely amateur group doesn't mean it's automatically crap. Over the last few months we've had some top games that have originated in someone or other's back bedroom and we've even had games appearing in the Reader Games' section that would be worthy of the coveted Format Gold award.

The point I'm trying to make here is that the Amiga games scene is very much alive and kicking. You may have to send away for the games these days but a couple of days' wait for a game that's going to keep you playing for weeks is a small price to pay. Take heart Dear Games Player, for there are many, many reasons to continue hugging your Amiga.

AMIGA FORMAT'S REVIEW POLICY

Every month we scour the world's software houses for the latest and greatest Amiga games. We try to ensure we keep you as up-to-date as possible and we'll stop at nothing to bring you the best, definitive, no-nonsense reviews of the games that matter.

WHAT OUR REVIEW SCORES MEAN

- 90+ % The crème de la crème. Only the very best, most playable and original games are awarded an AF Gold – the most highly prized rating there is.
- 80-89% These games are very good, but due to minor flaws are not the finest examples of their genre.
- 70-79% Good games which are worth buying, especially if you have a special interest in a game type.
- 60-69% Average releases with somewhat limited gameplay and appeal. Games in this category tend to be flawed.
- 50-59% Below average games which are unlikely to impress your mates or your wallet. Avoid.
- 40-49% Overwhelmingly poor quality games with major flaws and appalling gameplay.
- Less than 40% The absolute pits.

THE DARING ADVENTURES OF ROBIN HOOD

All Amigas ■
BPM Promotions ■
01232 626694

Billing itself as similar to games like *Monkey Island* and *Simon the Sorcerer* in that the game's packed with bags of humour, this point and click adventure has been created using BPM's Reality Software Construction Kit.

RIGHT: "Aye Robin, 'tis a goodly roast. It feedeth many and costeth not a lot." Good ol' Friar Tuck eh? And those old British pork TV ads.



LEFT: Robin in Sherwood conversing with a viking. Yes, well you can tell already that this is no accurate history lesson.

The action's set in and around Sherwood Forest (well, it would be really wouldn't it) and focuses on Robin's continuing struggles with Prince John and the Sheriff of Nottingham (altogether now, BOO!)

According to BPM the game's going to feature some very fiendish puzzles

and tricks as the player moves around the 100+ locations, that will take him to Medieval castles and villages as well as the familiar territory of Sherwood. They also reckon that even the most hardened adventure freaks will be occupied with this one for a very long time.

We're just hoping that the phrase 'very fiendish puzzles' doesn't actually just mean 'really illogical puzzles that not even the smartest lateral thinker would be able to put together'. It's happened before and it's been the downfall of many a adventure in the past. But no! Now is not the time to be negative! We're looking forward to this one, and we're sure it's actually going to be most excellent fun!

We'll be bringing you a full review as soon as we get a finished copy which is due for release around September time.

DOMINIONS 1, THE CHTHONION

Intersect Development ■
All Amigas with 1Mb

Here's an early look at a new adventure game that's heading our way soon. Details are scant at the moment but as you can tell from the screenshot *Dominions 1, The Chthonion* (the what? Why can't they call it something pronounceable?) is looking mighty fine.

We'll be getting more information on this game in time for us to give you the

proper low-down next month, but it looks like adventure fans are going to be in for a

visual treat, if nothing else. See, I told you things were going to be fine, just fine.

Yes, it's the title screen for that game with a funny name.



Looks gorgeous. What you can't see here is the excellent way the candles flicker and move in the draught.

Continued overleaf ➔

WORLD GOLF

World Golf ■ Apex Systems
All Amigas with 1Mb

I've got to agree with whoever said that golf was 'a good walk spoilt'. It's a silly sport. I mean, why bother? Why don't people just, I dunno, throw the balls or something – sure it would take a few more attempts to get near the pin, but then if everyone's throwing the balls then it's all fair innit?

Thank goodness for computer versions of the silly sport though, because they can be great fun. Apex Systems agree, because they've gone and released a new game called *World Golf*. Hang on, if they've released it already why aren't we reviewing it? We will be next month chums, but pressure of space and time has meant that we weren't able to get it in amongst the reviews this month.

RIGHT: After each hole you can check on your progress. Erm, well, it's just erm, teething problems. I'll hole in one the next hole, you wait...



ABOVE: Take note of the direction arrows on the green because they indicate where there are slopes and things.

BELOW: Of course it's always an advantage to know where the pin is. Especially when you're shooting dog-legs and such like.

Sometimes these things happen, and by way of compensation we're going to run a preview of the game with some groovy screenshots to whet your appetite.

The game can actually accommodate up to four human players in tournament mode (where up to another 60 computer controlled players can also compete) and two humans in the Skins game.

For those of you who are ignorant of these things, the Skins game is possibly the only excusable reason for

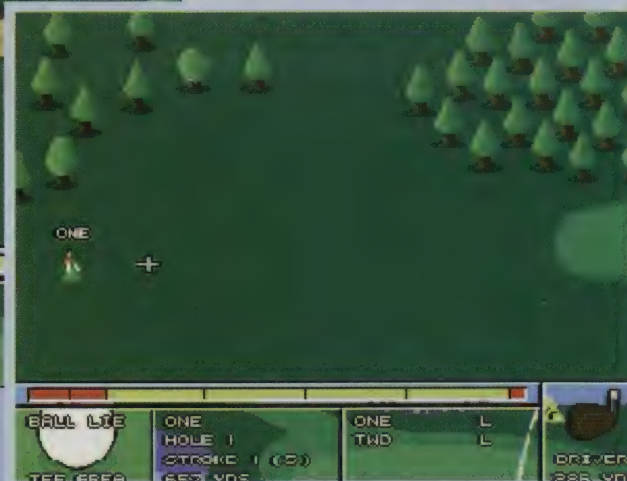
playing golf, because it's all about winning money. Oh yes. There's a purse for each hole you see and the player who manages to finish the hole in the least number of shots wins the purse. If the players tie then the purse carries onto the next hole (and the next hole and the next until someone actually manages to win).

All the other usual golfy type stuff is there and like I said earlier, this game's gonna get the full treatment next month.

RIGHT: Look at that. The bunker's really thin and yet I manage to land right in the bloomin' thing.



BELOW: Here we are then all ready to tee-off. As you can see, golf sims aren't the most visually exciting games in the world.



CASTLE PINES - HOLE 1, PAR 5, 657 YDS



SPACEFIGHTER

All Amigas ■ BPM Promotions
■ 01232 626694

A quick look at the screenshots and the 'fighter' part of the name of this game may give one or two of you a clue as to the nature of this game. Again it's created using the Reality Software Construction Kit but BPM reckon it's going to have everything a decent beat-em-up should have and more.

For a start there are going to be some 24 opponents to play against – a number not seen in a beat-em-up until very recently with the release of major PlayStation titles like *Tekken 2*.

BELOW: The chap on the right looks like someone's idea of a 'homage to'. The thing on the left is Andrea on deadline day.



The 'space' bit of the title comes from the fact that a lot of the characters in the game have been, well, I'd say 'nicked', but people with far more understanding of the complexities of copyrights and stuff than I, would say 'borrowed' or 'a homage to' such shows as *Star Trek*, *Babylon 5*, *Predator* and *Dr Who*.

The game's also gonna feature multiple special moves, fighter statistics, league tables and an impressive 50 frames per second update rate. Again, we'll be putting this one through it's paces just as soon as we possibly can and seeing if it's got that X factor to raise it above the *Rise of the Robots* into the leagues of *Primal Rage* et al. ☺



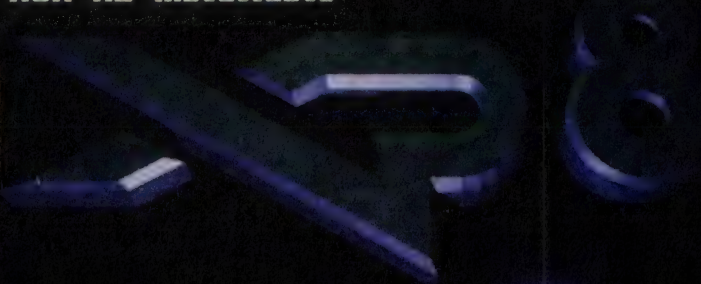
Oh blimey! The brown alien thing with the bad teeth and red eyes has blown that bloke's foot off! It's a great shame that in space no-one's gonna hear him scream.



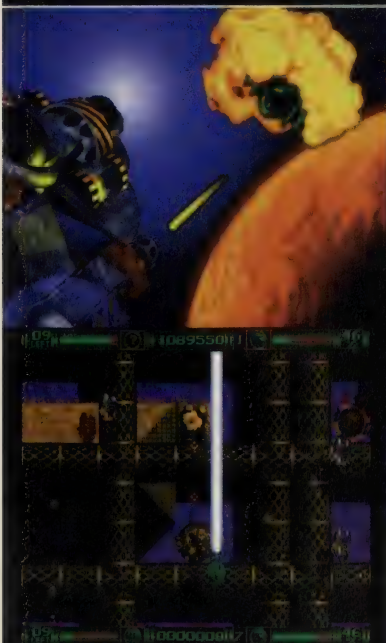
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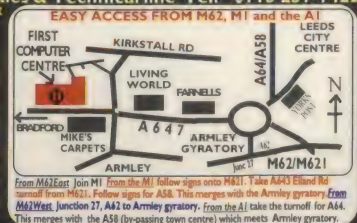
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It's competition time and thanks to those generous people at 21st Century we've got eight copies of each of these fabulous pinball games to give away.



WIN



All you have to do is answer these three simple questions and send your answers on a postcard to: "Sure plays a mean pinball", Amiga Format, 30 Monmouth Street, Bath, Avon BA1 2BW. Alternatively send your answers by email to amformat@futurenet.co.uk putting 21st Century Compo in the subject line. The postcards with the correct answer will be drawn on 30th July and winners will be informed thereafter. Good luck.

1. Which 21st Century pinball game got the highest review score?

- a) Slam Tilt
- b) Pinball Fantasies
- c) Pinball Illusions
- d) Pinball Mania

2. What exactly is a tilt?

- a) A bad thing that happens when you jiggle the pinball table too much
- b) A bad thing that happens when you drink too much
- c) A refreshing tropical soft drink

3. Which member of the Amiga Format team had the best score on the local "Twilight Zone" table?

- a) Marcus Dyson
- b) Richard Jones
- c) Sue White
- d) Nick Veitch

4. In the rather famous rock opera, what was the name of the deaf dumb and blind kid, who sure played a mean pinball?

- a) Timmy
- b) Tommy
- c) Reginald

Valhalla

and the Fortress of Eve

Andy Smith doesn't need an excuse to go chasing the girlies, so when that's the storyline to a game, he gets to indulge in both his fave pastimes.



The start of the game and already you've met someone interesting – a very old Mystic Meg.

To be perfectly honest with you all, I haven't played either of the earlier *Valhalla* games, which is a good thing really because it meant I could launch myself in to the third in the 'Mini Series', with a clear and open mind.

Apparently, after years of peace, the King of Valhalla has decided he's bored with running the kingdom and wants to concentrate his energies chasing some totty (all you outraged feminists out there, don't worry, I'm working in an office with four very PC girlies who are all angered at my use of such terms to describe nubile members of the female gender – and they've slapped my legs already). And

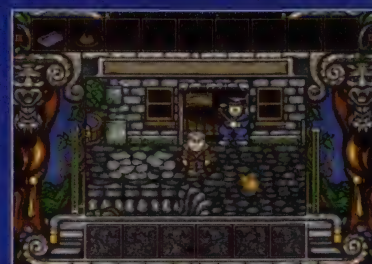
why the devil not eh? Summer's here (you remember that week we had back in Juné?) and it's what young single men were born to do.

So, off trots the King, only to discover that for reasons best known to herself, the Queen of Eve has gathered up all the available crumpet (ouch! That one really hurt Linda!) and locked 'em away. Thus the King has to go through four levels of traps and puzzles in an attempt to free the girls and choose one for his wife.

So it's a puzzle adventure game then. You collect things from one location, take 'em to another and use 'em to get a little further in the game. And here's where I encounter my first problem with the gameplay. The puzzles are just so bleeding illogical. Let's take the first

puzzle in the game (which took me a couple of hours to figure out). You wander around collecting bits and bobs and meeting the odd character

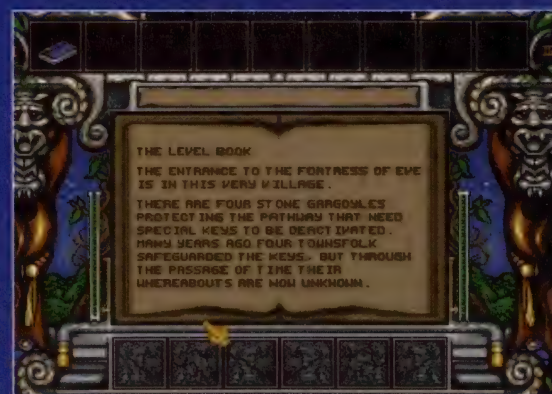
The second level and the first book we find tells us what we're actually supposed to be doing in this neck of the woods.



Talk to this guy and he asks where your homework is. I guess you're going to find some homework at some point on this level.

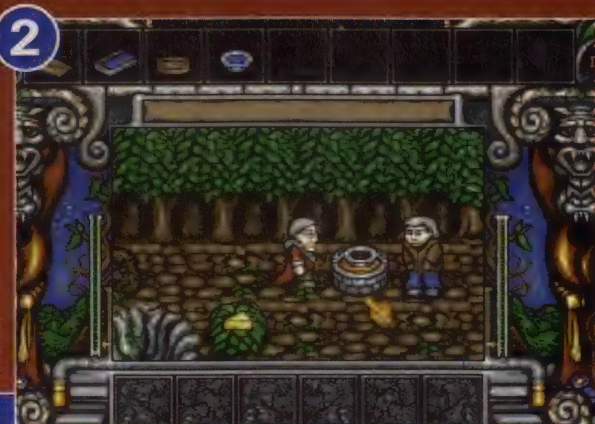
including a slug. What you actually need to do is find the bowl (or bucket or whatever it is) of sea water. Take this to the billycan and put the sea water in it. Bingo! You're left with a handful of salt.

The smart ones amongst you will already be way ahead, yep, you take the salt and put it on the slug! This causes the slug to disappear and be replaced by a key! Of course! Then take the key and unlock a chest where you'll find some spectacles. Take these, along with the dog collar you've found already, and put them



Right here we go then. Take up this bowl or bucket or whatever it is that's full of sea water.

Take your sea water and put it in this billycan. A billycan by the way is a device for boiling water in over a campfire.





F. Nightingale. Now who on earth could that possibly be? And why the rather strange alien suit of armour? All will be revealed if you actually manage to struggle this far.

on the tomb of Reverend Squint who then gives you a rose petal! Put the rose petal in a barrel of distilled water and, hey presto, you've got a perfume potion! But how silly of me, I just wasn't thinking enough!

The problem is, you can see this sapphire that you'd quite like but every time you try to grab it you get hurt and your stamina takes a tumble. Swallow the perfume potion you think, as any logical person would, but no, that doesn't work at all.

Yes, I know lots of people like this sort of game, but I can't for the life of

me understand why. As I mentioned at the beginning, and if you read the last couple of paragraphs of text, you'll understand what I mean about the gameplay actually being the same as an early 80s text adventure.

It's all very tedious. You spend ages trudging around from one place to the next, desperately trying to get someone to do something that's going to get you a little further on in the game, and this usually means trying to put whatever you've got in your inventory on, in, over, in front of,

That ball on the left is actually the Blarney Stone. I haven't figured out how I'm supposed to kiss the damn thing though.

next to and so on, just about anything you come across. And nine times out of ten you can rest assured that it's going to have no effect whatsoever.

Take the man who informs you he's got a sweet tooth for example. Will he take the honeycomb that you found earlier? Will he heck.

Okay, so the game's got lastability, it's going to take an absolute age to complete but I really can't see who on earth would want to persevere with it. There's just no fun to be had from it.

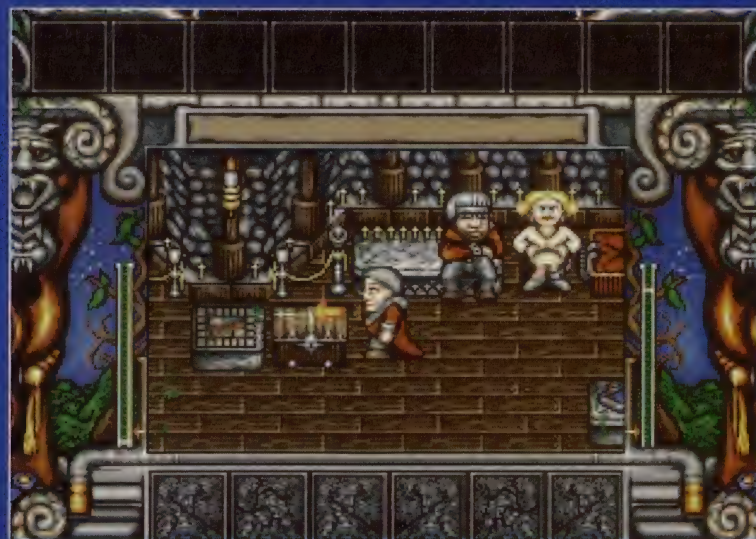
Alright so there is some sense of joy and fulfilment when you do actually manage to solve one of the puzzles and get a little bit further on in the game but there's more a sense of 'blimey, I never expected that' when a puzzle gets solved rather than working the thing out logically as you should.

If you've, against our better judgement, enjoyed the earlier *Valhalla* games, then I dare say this is going to be right up your street (remember, I haven't actually played the earlier games so I don't know if this is just more of the same or a whole new angle, but I suspect it's rather more similar to the first couple than different from them). But don't be tempted by the game otherwise.

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In the actual Fortress of Eve. At the bottom of some stairs. We only got this far because Vulcan supplied us with the code for the level.



When you get to this place, don't talk to the woman immediately because it reduces your stamina. Maybe there's a lesson to be learnt there for us all.

Of course, once your sea water's boiled away, you're left with a load of salt. Which you should put on this poor slug here.

And once the slug dies you're bound to find a gold key! Pshaw! How ridiculous of me not to have seen such an obvious clue.



Publisher
Vulcan Software

Price
£17.99

Versions
All Amigas

System requirements
All Amigas

Release date
Out now

5 GRAPHICS
Simple but functional. Very average.

6 SOUND
A smattering of speech here and there, but not really much else worthy of note.

3 ADDICTION
Too damn frustrating to be in the slightest bit addictive. You'll only plug away at this because you'll be determined to have some return on your money.

6 PLAYABILITY
Easy to control thanks to the simple and easy interface. Could be played by any small child – if you'd really like to watch them going round and round for hours on end.

OVERALL VERDICT

Gameplay that first saw life back in the early 80s when people used to play abstract text adventures. The main character is merely a different interface – he saves you having to type 'go north', 'go east', 'pick up the brick' and so on. This is no fun.

51%

A large, dark satellite dish antenna is shown from a low angle, looking up. The number '1,000' is printed in large, white, sans-serif font across the upper left portion of the dish. To the right of the number, the word 'CALL' is visible in a smaller, lighter font. The dish is mounted on a structure, and the background is dark and indistinct.



In the future. There will be four more puzzles at £2.00 each and one tie-breaker at £1.00 which will be sent to you by mail. You will have 3 weeks to solve each puzzle. We don't know how many will play but typically 55% will have the highest score possible score to Phase I, 43% to Phase II, 36% to Phase III, and 32% to Phase IV. The tie-breaker determines the winner. If players are still tied they will split the value of the grand prize they are playing for.

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CLIP AND MAIL

Steve Bradley is in *Exile* so we sent out a carrier pigeon to tell him to return for the *Discovery*. Or something...

Exile

Discovery Disk

Exile is one of the most unusual games around. The original was reviewed way back in *AF*23 (that's June 1991, for those that don't go by numbers) and the chap reviewing at the time – a Mr Trenton Webb – had this to say. 'The most convincing element to be found in *Exile* is the logic on which the entire world and its composite elements are built'.

Yes, friends, this is an arcade game happily married to an adventure game. It requires lateral thinking. It requires literal thinking. It requires the patience of Job to get anywhere because it's DAMNED HARD.

Around this time last year, Audiogenic graphically revamped *Exile*. It was now the property of A1200 owners. To be candid, the original didn't distinguish itself visually but it didn't stop our friends at *Amiga Power* rating this largely forgotten game as one of their faves of all time.

The updated version is all things fantastically splendid. You hover around with a jet pack strapped to your back and generally just potter around and take on the conundrums as you see fit. There isn't really any plot or path to follow – which makes *Exile* one of the most non-linear Amiga adventures. There isn't a time limit so you take as much time as you see fit – only, you lose points as the seconds totter by. By the by, really.



Pink chimp shenanigans. *Exile* combines platform style action with adventure puzzle solving. It begs the question, why haven't there been more games like it?

Exile's world has gravity (a bit like ours, I think) and all the objects in the game behave as the laws of physics demand. At one point, you have to hotfoot to a pool with a container and fill it with water. Once airborne again, you have to fly carefully otherwise the water spills. Try this at home, perhaps in the kitchen. Or the back garden if the weather's clement.

Discover what?

So what's this *Discovery* business, then? Well, presumably the logic reads thus: the game is so huge and so difficult that many gamers won't have seen half the action or even had the chance to solve many of the

puzzles. So what everyone needs is another disk that enables them to hop from location to location using the very excellent teleport system – each gaming area pre-saved on the disk when used in conjunction with the original. For your eight sovs, Audiogenic will post you the disk and a set of instructions to help finish the old devil.

It's basically just a pricey tips section and probably best avoided unless you're desperately stuck. Solve the puzzles yourself instead and get your moneys worth. It cost you 30 quid for the game in the first place – buy the add-on and it's the best part of 40 nicker. Phew.



Eight quid to meet a robot. Surely some mistake?



The *Discovery* disk enables you to shoot to any of the 12 levels using the teleport system. Does too.

Publisher
Audiogenic

Price
£7.99

Versions
A1200

System requirements
A1200

Release date
Out now through mail order Audiogenic, Unit 27, Christchurch Industrial Estate, Forward Drive, Wealdstone, Harrow HA3 8NT

7 GRAPHICS
Really rather splendid, now.

7 SOUND
No dodgy music and some cute bleeps.

7 ADDICTION
If you follow the instructions you're a cheat.

6 PLAYABILITY
Same as last time, except easier.

OVERALL VERDICT

Can you justify the outlay for a cheat? If you've never seen *Exile*, seek it but have a go at the puzzles yourself.

50%

You won't find these games in the shops. They are your attempts to capture that elusive ingredient: gameplay. They are the...

Reader Games

Who needs a 12 man development team working away for five man years on a game? All you need is a bedroom, a copy of some popular games development package like AMOS, a supply of caffeine and you're away! When you've finished your

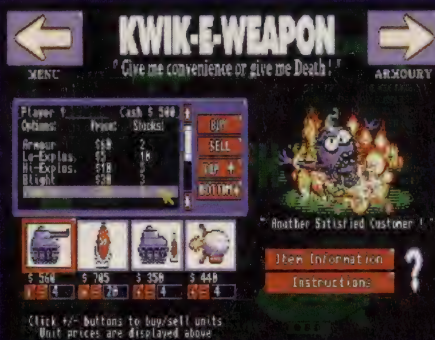
masterpiece you can send it to us. We then cast our professional eye over all submissions and offer an informed, well deliberated, critique. And it brightens up the day when we get a really dreadful game in and everyone gathers round the Amiga for a good giggle. Here goes...



Well, this is the title screen for M*A*S*H 2 and for your information the V.2 symbol rotates rather splendidly.

GAME: M*A*S*H 2
AUTHOR: CHRIS GREGAN
LANGUAGE: UNKNOWN

Before *Worms* there was *Scorched Tanks*. After *Worms* (and before *Worms Reinforcements*, *Worms 2* and *Worms Plus*) there was M*A*S*H 2. As you can guess, the game's along the same lines.



In the weapons shop. Load up with all that lovely ordnance and then unload the lot on one of your mates!

You start at one side of the landscape which is several screens wide and the other player starts at the other side. The idea is to wipe out the other player before they wipe out you.

One of the tricks is the player's ability to purchase his own equipment - which can include tanks, zeppelins and more men, along with a whole arsenal of different kinds of shots.

In one-player mode I have problems. The computer keeps chucking stuff at you, and unlike in *Worms* where you can spend a couple of minutes thinking about things and working out your angles, in M*A*S*H 2 things just keep coming. This, for me, puts too much emphasis on the arcade action side of things which I don't think suits the gameplay. And just a quick note for anyone who's played M*A*S*H 1, which was a PD game. In the words of the author: 'this should not be confused with Version 1 as it is so enhanced as to be a completely different game'. I haven't played the first version but it sounds to me like he should have left things at that.

VERDICT: TOO FAST AND FRANTIC TO FULLY UTILISE THE SUBTLE NUANCES OF THE GAMEPLAY THAT'S MADE *WORMS* AND *SCORCHED TANKS* SO POPULAR. VERY PROFESSIONALLY PRESENTED AND VERY WELL POLISHED AND ROUNDED, BUT JUST NOT THAT MUCH FUN TO PLAY.

GAME: OPERATION BALLS
AUTHOR: DAVID LLOYD
LANGUAGE: AMOS

Another puzzler. And this time the pacing's right. As seems to be the case with most of these here readers' puzzle games it's not exactly original, more a re-working of an established idea.

This one takes the *Pipemania* idea but uses balls and arrows. You've got a row of arrows at the top of the screen, a set amount of time before a set number of balls are released and the general idea's to place the arrows in positions that will guide the released balls to the exit.

There are two kinds of arrows, permanent and sorta one-shot which, as the name suggests, disappear after they've been travelled over once.

You're also limited to the number and direction of the arrows you can use - you might have five 'turn right' arrows but only one 'turn left'. The levels are clever and you'll often find yourself manically trying to lay arrows down in front of a ball before rushing back to lay different arrows down in front of another. Good stuff.

It's getting tricky - You have to get the blue ball to the blue exit and the yellow ball to the yellow exit.

VERDICT: A GOOD EXAMPLE OF HOW A PUZZLE GAME SHOULD BE PACED SO AS TO GET THE PLAYER HOOKED. THE LEVELS START OUT SIMPLE AND GRADUALLY INCREASE IN DIFFICULTY, BUT NONE OF THEM STRIKE YOU AS HORRIBLY



The first level is pretty easy. Simply stick a down arrow in front of the ball and the other arrows will guide it to the exit.

IMPOSSIBLE. THE GRAPHICS ARE CRUDE, THE CONTROL IS NOT THE EASIEST TO HANDLE BUT GENERALLY THIS IS A WORTHY PUZZLE GAME. IT'S NOT FORMAT GOLD MATERIAL BUT IT'S JOLLY FUN JUST THE SAME.

GAME: SUPERPOD
AUTHOR: ROBERT SIMPSON
LANGUAGE: UNKNOWN

It's always nice to have something different and this month we're fortunate enough to have *SuperPod*.

It's a platformer where the player controls the illustrious Pod as he barrels his way through the game's levels. There's the usual array of baddies to destroy (using the good ol' fashioned jump on their head method) and lots of fruit and things to collect.

The action's smooth, the levels are varied (left to right, right to left, top to bottom, bottom to top) and there are some wacky extras to pick up including the extremely tricky upside down and back to front extra that's really more of a hindrance than a bonus.

It's not original, there are a couple of gameplay tweaks that need to be learnt in order to play properly (the still moving sideways bit when you've just jumped can be tricky to start with), but overall this is not half bad. You probably wouldn't spend more than a couple of quid on the game if you came across it in a PD library somewhere, but that would be a couple of quid well spent if your particular bag is fast moving platformers.



SuperPod takes to the air in an attempt to grab the apples the mouse is guarding.



Oops! Don't hang around on these tiles because they force all your blood to come flooding out of your head.

VERDICT: VERY SMOOTH, VERY WELL DESIGNED AND FULL OF VARIETY. IT'S NOT THE MOST ORIGINAL GAME IN THE WORLD AND THERE HAVE BEEN BETTER EXAMPLES OF THIS KIND OF PLATFORM GAME IN THE PAST BUT IT'S CERTAINLY ONE OF THE BETTER EXAMPLES OF THIS GENRE TO HAVE BEEN SUBMITTED BY A READER.

Aaargh! I've hit the upside down icon thingy and now my world's a whole lot more difficult to navigate through.



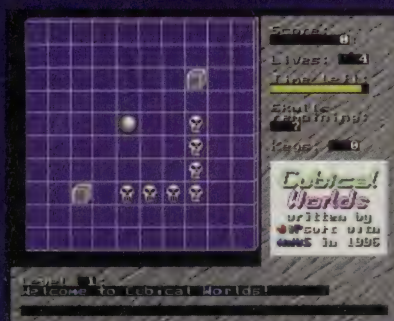
The title screen. From here you can do all sorts of things, like turn the music off, er, and play the game.

GAME: CUBICAL WORLDS
AUTHOR: JOONA PALASTE
LANGUAGE: AMOS

Puzzle games are the perennial fave of the Reader's Games section. The only problem is that the games are either crap, or, at best, exactly the same as a dozen other games we received the same day.

But no! This one's different! You control a small ball that has to collect a load of skulls, while at the same time hitting a couple of blocks on the small 'level' to activate them. I've no idea why on earth you've got to activate the blocks, but you can't collect the skulls until you have so I'd guess you'd call it a gameplay feature.

I thought this was going to be a lot better than it is. It starts off well enough, the first couple of levels are fine and simple



Easy enough this level. Touch one of the cubes and then collect all of the skulls. Then touch the other cube and that's it - the level's done.

and get you going, then some puzzly bits start creeping in (tiles that disappear once you've been over 'em twice) and that's nice because you then have to start thinking about things. But after just a few short levels things suddenly become impossible and you end up guiding your ball all over the shop.

This could have been a lot better if the pacing of the game was easier for the player. The controls aren't polished, the graphics aren't good and generally this is an average puzzler that shoots itself in the foot by throwing levels that are way too hard at the player way too early.



Things are trickier now because the dark tiles disappear once you've gone over them twice.

VERDICT: POOR GRAPHICS, POOR CONTROL AND POOR PACING DON'T DO THIS SIMPLE PUZZLE AND COLLECT-EM-UP ANY FAVOURS.

UPDATE: OUR BUTCHER FROM WITNEY, M FRENCH, WHOSE *CRIBBAGE* GAME FEATURED HERE LAST MONTH RANG TO INFORM US THAT THE MOUSE POINTER PROBLEM IS SORTED. YOU CAN SEE IT NOW AND EVERYTHING. SO THERE YOU GO.

MORE OF THE SAME PLEASE!

This Reader Game's section is becoming so popular we're looking to expand it. And there's something in it for you! We're going to be awarding the top Reader Game a £50 cash bonus each and every month.

Now if that doesn't inspire you to get those submissions in then nothing will. Just a note of caution though: don't bother sending in that PD game you coded three years ago just to try it on, we'll spot it and chuck it in the bin. After we've erased the

disk for good measure. And, in the event that your game is so good we want the world to see we'll probably run the game as a Coverdisk demo on the floppy or CD. Obviously if this is completely unacceptable for you then you'll have to indicate this in your notes with your submission. Your notes should also include what language the game's been written in.

Get to it people, let's see those games come flooding in.

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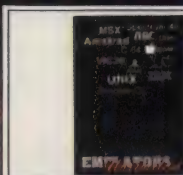
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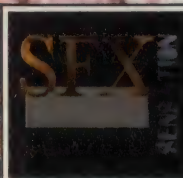
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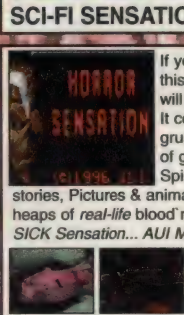


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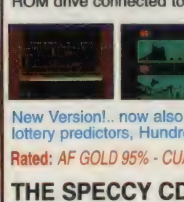
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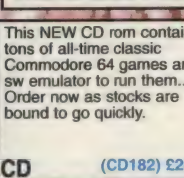
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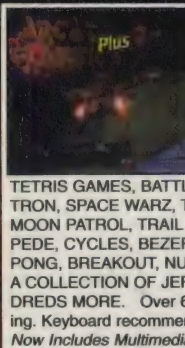
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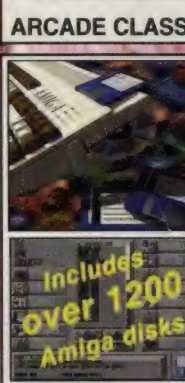
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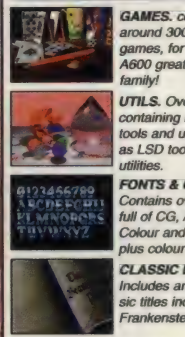
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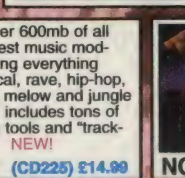


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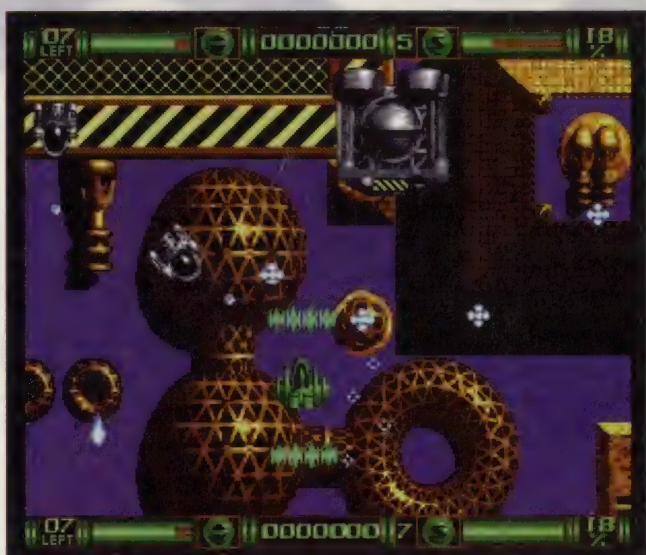
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New boys WeatherMine Software have proved they know a thing or two with their first game *XP8*. **Andy Smith** wondered what was in the pipeline for...

Anthony Fenton-Jones and Matt Waters pose outside God's house in Bath. (It's the Abbey really).



Weather Mine



Here's an early mock-up screenshot of what the A500 version of *XP8* should look like.

Four years ago the Amiga market was very healthy. Big games were selling in their hundreds of thousands (well, the really, really big ones were if you counted the whole of Europe together) and the summers were really long and hot too. Two young men had just finished their

university educations and, armed with a copy of *DevPac* and a book on Assembler, began tinkering around with an A500. WeatherMine software was born.

Matt Waters and Anthony Fenton-Jones are WeatherMine and *XP8* is the first game of theirs to actually see some kind of, mail-order only, commercial release (Reviewed in AF85, 85%).

Matt was the chap with the books and software tools and the idea for a wacky platform game called *Bubble Gun*. What he needed was someone with an artistic flair to design the sprites and backgrounds for the game – which is where Anthony's cartoonist brother came in. But, as often seems to be the case with brothers, Anthony's managed to design about

one sprite before becoming horribly distracted (probably by girls or something) and Anthony somehow found himself taking over the graphic responsibilities.

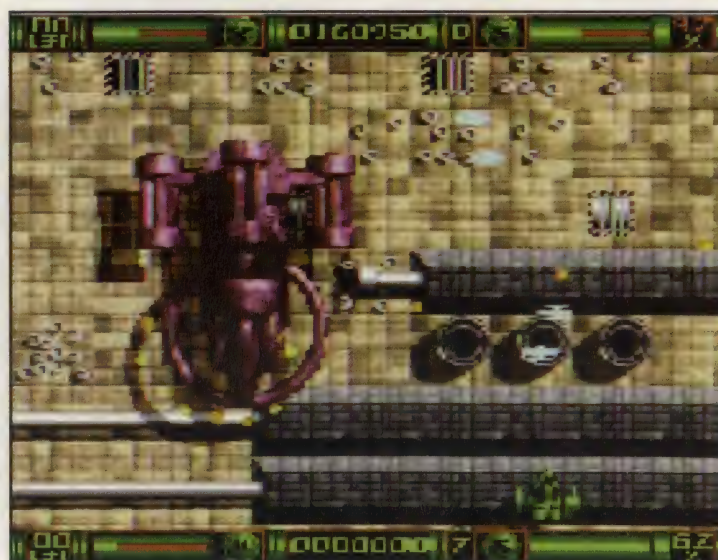
In 1994 *Bubble Gun* came close to becoming a commercial release, but not close enough. Matt explains: "It occurred to me that no-one had done a platform game with a four legged character as the main sprite, and now I know why".

1995 came round and work started on *XP8*.

"*XP8* has changed a lot since we first designed it", says Anthony. "We wanted it to be like *Swiv* really, continually scrolling, a didn't stop – ever, game. We had a version that went through space, over land, whatever."



An exhilarating moment from the game we all know and love as *XP8*. It's a bit like expiate isn't it? Good that. Clever. Shows a bit of wit as well.



Yikes! A huge great nasty pinky purple thingy that keeps chucking out shield-hurting yellow shots at my ship. Oi! Pinky purple thing, NO! Don't come round here, etc.



The pair admit that they had to make changes to their original design. "We wanted it to be just one level, but really long, but we found that designing just one level proved to be very difficult," Anthony explained.

During beta-testing they decided to split the game up into different levels rather than one long one. "People told us it was just too long", Anthony continued.

The pair also confess to some dubious working habits. "Most of the design happened down the pub", Matt admitted.

The release of *Super Stardust* gave the team some inspiration. "Just the general look, because we couldn't work out how to do ships like theirs so we had to make up our own".

Now *XP8*'s out there and selling, the guys are ploughing the profits back into development and they're currently working on a cut-down version for the A500.

"When we first started" said Anthony, "I asked Matt if we were planning on an A500 version and he

basically said 'forget it'. Well, now things have changed and we think we can do a good 500 version".

And what's been the biggest problem? "Piracy", said Matt. "We've been hit quite hard by that. We didn't put much protection on the game because it would only take a determined cracker a couple of hours to get round it whatever, so we just didn't bother too much."

"And the game's on four disks, so I wanted to make it hard disk installable, which again makes it a bit easier for the pirates", added Matt.

"But it really has hit us", Anthony agreed. "Other people have been hit too, of course, but we're only selling a fraction of what we should be selling because of the pirates. Who are just helping to kill the market".

So what's in the pipeline after the A500 version? "We've got plans to do a sort of *UFO* meets *Cannon Fodder* type game", Anthony replies. "But real-time, it might be a two-player, split screen thing, where you can hide behind walls and be able to get into

It would be nice if the chaps could get the A500 version to look as good as this, but speed's the order of the day and that means a reduction in graphic quality.



anything you see on-screen. Spaceships, vehicles, whatever."

"We are really keen to do another Amiga game", Matt admits. "We're big fans of it. But you have to consider the number of sales you're going to make and then ask yourself whether that number justifies spending another year working on a game."

Everyone at *Amiga Format* is eagerly awaiting the A500 version of *XP8* and we'll keep you up to date with any developments on the *WeatherMine* front, but in the meantime if you wish to get your hands on a copy of *XP8* send a cheque/PO for £19.99 to:
WeatherMine Software, 50, Taleforth Road, Ashted, Surrey, KT21 2PY.

WeatherMine pose in front of the statue of Nick Veitch that Bath and North East Somerset Council have erected in his honour.



Those of you familiar with *XP8* will know that when you get to this stage you've met a boss. "It took ages to get the legs to work", admits Anthony Fenton-Jones.



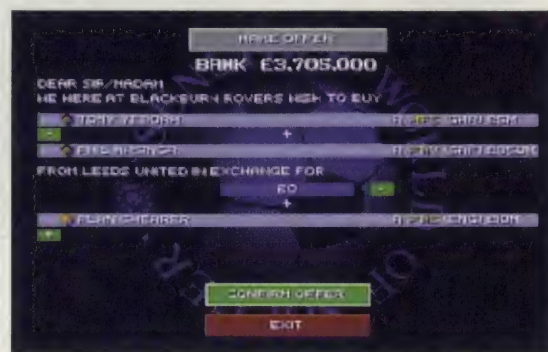
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GameBusters

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SWOS: Make sure you select the person at the bottom of the team sheet as well (don't worry, you won't get them).



SWOS: Drop the money to zero, pick your expensive player and then all you have to do is see if they fall for the bait...

SENSIBLE WORLD OF SOCCER

Ben Darlow of Coventry is a mean *SWOS* opponent. Not because he's any good you understand, just because he's found an excellent way to buy top players at rock bottom prices (like for no money at all!). And here's how you do it...

This cheat not only works with *SWOS 95/96* but with the new *European Championships* version of *SWOS 95/96* as well.

Start your career with any team who have an expensive forward (Blackburn Rovers should do) and before you do anything else, head for the transfer market.

Go to Buy Other Domestic Player and select the team whose player you wish to

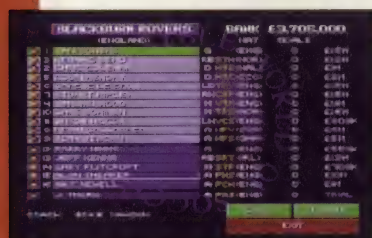
purchase. Now then, highlight the player you want and the player at the bottom of their team sheet (doesn't matter who they are, you're not going to get them). Now, reduce your cash offer to a staggering £0, but offer them your very expensive player instead.

Once the team have accepted the offer (see later notes because this doesn't happen every single time), head back to your team sheet where, lo and behold, you'll have acquired the good player from the other team, you'll still have your expensive player and you won't have spent a bean.

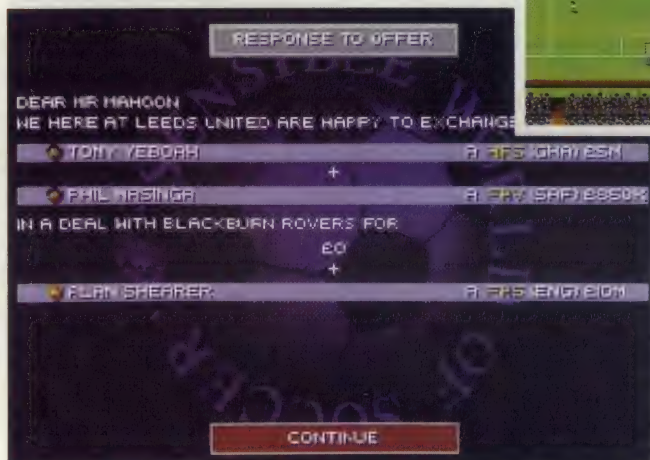
Bear in mind that we've only managed to make this cheat work in the first season of play

i.e. when you boot the game up from cold. The cheat only works three or four times (then the Chairman tells you there isn't enough time for any more deals before the first match must be played) and you have to make sure the player you're offering is worth vastly more than the player you're hoping to buy or the other team won't accept the offer. You've also got to make sure you put your expensive player back into the squad before trying to buy another player.

Remember, this cheat is something of a time-bomb in that if you get it wrong you're going to end up swapping your top player for someone not quite so good. But hey! That's the fun that comes with Amiga games' tips!



SWOS: Now just make sure you've got your player back in the side and do it all over again.



SWOS: ...and yes. They've swallowed it and effectively given me Tony Yeboah for free! Repeat the process three or four times to obtain some more star players.



SWOS: For no money at all I've acquired Schmeichel, McManaman, Ince and Yeboah. And still kept Shearer. I feel a few trophies coming on....

CHAMPIONSHIP MANAGER (EVEN MORE!)

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OVERSON	SHEFF WED	TOTTENHAM FOR 70000
NICHOLL	PLYMOUTH	PETERSBURG FOR 10000

CHAMPIONSHIP MANAGER: Right, who do we want then? That Nicholl chap looks promising and he's not a bad price, get his agent on the blower.

Page 1 of 2

Sat 20 8 94

Cup Winners Cup

First Round First Legs

10:06 PLAYED
18:34

Anderlecht	(Bel)	v	Austria Vienna	(Aus)
Arsenal	(Eng)	v	Ferencvaros	(Hun)
Auxerre	(Fra)	v	Hadjuk Split	(Cro)
Bayern Munich	(Ger)	v	Galatasaray	(Tur)
Benfica	(Por)	v	IFK Gothenberg	(Swe)
Bohemians Pragu	(Cze)	v	Leiftur	(Ice)
Chernomorets Od	(Ukr)	v	Chelsea	(Eng)
Dinamo Moscow	(Rus)	v	FC Copenhagen	(Den)
Gornik Zabrze	(Pol)	v	Panathanaikos	(Grec)
KIM Vitebsk	(Bel)	v	MB	(Ger)
Lausanne	(Sui)	v	Zalgiris Vilnius	(Lit)
Lazio	(Ita)	v	Progres Niedero	(Lib)

Football
Screen

Exit

Football
Screen

CHAMPIONSHIP MANAGER: Well, this is going to be a breeze then. No problem sailing through this first leg and then all the way to the top.

FA Premier from White Hart Lane		TIME 012
N. Thompson fouled in the box		
TOTTENHAM	IPSWICH	
Defending...	Attacking...	
CHANCES :	CHANCES :	
DEF MID ATT	DEF MID ATT	

CHAMPIONSHIP MANAGER: Ouch! Poor old N. Thompson, fouled in the box and everything. That's going to be a penalty then I shouldn't wonder.



CHAMPIONSHIP MANAGER: This footballer must remain anonymous for legal reasons. And he's got a funny lump on his shoulder.

the opponent's goal was when he tripped over the centre circle! The opposite is also true. I have had players with no stats who have become champions.

Attributes are a good guideline though and if you use them you'll end up with three or four players who turn out to be excellent value.

And to round all this off, here's a tip that I haven't seen anywhere before: When you sell a player – let's say Shearer to Man Utd for 6.5 million – some £650,000 goes to Alan – fine, no problem there mate, but some £2 million goes to the Inland Revenue (a real pain for me because it's some 12,000 miles away!). What to do? Buy those players you've always wanted on your shortlist who are itching to get a Championship medal – Ince from Man Utd, Ruddock from Liverpool as support and backman respectively, maybe anchor and captain also.

If you spend £6 million for these two OK, if not, buy Pressman or Martyn as a goalie as well. This will make the incoming money equal to the outgoing money and therefore no profit made for that week equals no tax to pay!

Most importantly, sack all the back room staff who aren't superb asap. Team coach firsts. Lower divisions or yukky clubs – do the best you can.

And finally, goalies should have influence (and maybe stamina which doesn't show up but it is there for goalies, just like goalscoring is there for forwards).

Vincent Ulrich from Cheltenham, Australia writes:

I have just read the tips you printed on *Championship Manager* in the June Issue. Some of the things I agree with, some things I don't (don't buy Shearer! I don't think so!).

I've been playing the game for at least two years. There is only ONE formation and it's very simple: Three centre forwards, support man, three centre midfielders, anchor man, two centre backmen, goalie.

Support and anchor can be left or right footed. All forwards, midfielders and backs must push forward. I play a backman as anchor, a midfielder may do. Position players should have these attributes:

Forwards should have Stamina, Pace, Goalscoring

Support Stamina, Creativity

Midfield Stamina, Pace, Creativity

Anchor Stamina, Influence

Backs Stamina, Pace, Tackling

The style of play should be continental but lower clubs (3rd Division etc) should start on Direct Ball.

With these settings I have never, I repeat, NEVER lost the league. I have scored 111pts. I have won the Premier League in the 28th round – TWICE! I have taken lowly 3rd Division clubs to the top of the Premiership in 3 years, with generated Cheltenham going from 3rd Division to European Champions in five years.

Player attributes such as pace, tackling, flair and so on are by no means infallible. I have bought a forward with 20 pace, 20 stamina and goalscoring and the closest he got to

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If you're having trouble with a particular game or have a solution to a question printed in the magazine, don't keep it to yourself, write it down or send it on a disk and we'll do our best to print it. Send it to:

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94% Amiga User Int.

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"One of the best Amiga CDs I have ever used!"

88% CU Amiga

"A very well put together CD"

90% Amiga Computing

82% Amiga Format

(82% - what A JOKE!)



I think most of you know what the AGA Experience is all about, take a look at some of the review scores and forget what Amiga Format thinks, here's what a small percentage of the buyers think:

"Excellent" - Mr P Morey "Very good" - Claudio Marro Filosa "Very good, look forward to the next Vol" - Frank Jensen, "It is Great" - Absalon Ostero "Excellent, the best CD in my collection" - Andrew Taylor "Vast improvement on Vol 1, please do a Vol 3" - Mark Payne "Very good value" - R. Eyles

£15.99

The Utilities Experience Vol 1

The Utilities Experience is the latest in the great SAdENESS Software CD Rom series. It features over 500Mb of the best serious Amiga Software (95% of which will run directly from the CD).



This CD includes all the Amiga's classic utilities (like Disksalv, Iconian, ReOrg etc), and also the latest versions of new titles. Also included are thousands of amazing icons and baddrops, a massive collection of emulators, comms tools, Workbench and Shell tools, plus much more!

This CD uses the same great MagicWB icons and interface we used on our previous CD titles such as the AGA Experience Vol 1G2.

All this for just £12.99

PD select

Spruce up your Workbench with some lovely ladies or some Star Trek style icons. **Robert Polding** has all of the details.



CHARLIE CAT: Unfortunately this is just an all too familiar scenario.

QUICKIES VOL. #1 (CHARLIE CAT)

ANIMS

ByAnthony Whitaker
WareFreeware
PD LibraryRoberta Smith DTP
No of Disks.....One
Price.....90p per disk + 50p p&tp

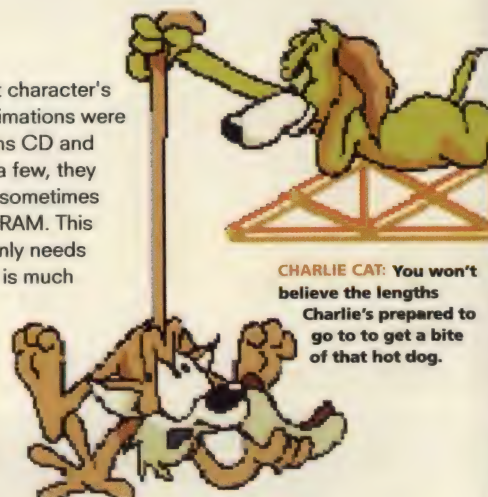
The Charlie Cat series is a long-running selection of animations



focusing on a cute cat character's antics. Most of the animations were included on last months CD and with the exception of a few, they require over two (and sometimes three or four) Mb's of RAM. This animation, however, only needs 1.5Mb, but as a result is much smaller.

Without giving too much away the main plot involves Charlie attempting to steal a hot dog. He employs a series of crazy and often hilarious tricks and, although the whole sequence only lasts a few seconds, there are some incredible graphics and animations.

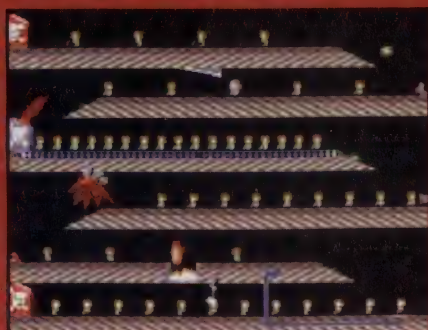
The Moviesetter package from the old Gold Disk company was used to make the animation and unfortunately this means that it is necessary to load all of the parts of the sequence separately at the start



Continued overleaf ➔



It's a bit of a nightmare on midget street. I'm particularly concerned about level two.



The fluidity means you can follow little 'midge' through every stage of his horrific journey.

MIDGET MASSACRE

GAME

ByTony Murphy
WareFreeware
PD Library.....Any PD library
No of Disks.....One
Price.....Varies

The author of this selection of animations has classified it as an '18' viewing, but don't expect loads of bad language and graphic sex scenes. Midget Massacre is more of a comedy in a *Lemmings* meets *Evil Dead* type of scenario.

These small animations are particularly good because they all 'flow', which means that the animations are split into blocks on the screen that flow into each other, like using cycling.

In this case it means you can follow a little Lemming type character from one end of the screen to the other, watching the poor little individual being chopped up, drowned, burned and squashed. There are many other tortures that are simply too gruesome to describe.

The movement is very fluent, and the four animations all have very different, but equally horrendous methods of torture.

Definitely not for the faint hearted.



The torture chambers on this level appear to be particularly painful.

Despite their short length this is a disk that can be watched again and again - mainly due to the tremendous amount of detail which means that you can see something different every time.

This is a highly recommended disk, that can be viewed by anyone unless you like little cute things, in which case I suggest you go and play with your teddy bear!



HOLODECK 10: The quality of the rendering is absolutely superb. This should look familiar to Star Trek fans.

← and this takes rather a long time. Due to the quality and the comic element the animation should hold some appeal for everyone – not just a younger audience and despite its short length it should be a part of any animation fan's collection. Highly recommended.

VOYAGER V1.0

SOFTWARE

By*Oliver Wagner*
Ware*Freeware*
PD Library.....*Online PD*
No of Disks.....*One*
Price.....*75p per disk + 75p p&hp*

This excellent piece of software is the same web browser that was released in the Surfer Pack. It uses MUI (version 3.3 upwards), as most internet browsers do, and runs at a cracking pace.

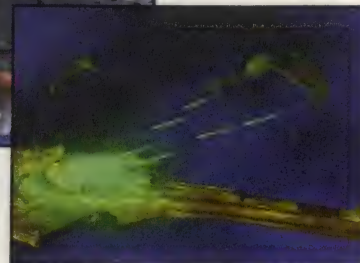
The interface is far superior to any others, but thanks to MUI works on a 2Mb system. In comparison to the new competitor, AWeb (that doesn't use MUI), it scores very highly due to its fast operating and stylish look. It has all the options you expect, such as the ability to access local files and printing facilities, but also allows full customising for registered users of MUI, including the ability to have patterns in all the windows and improvements on the buttons.

The bank of buttons that usually consists of "Web Search, etc." can be configured, so you can access all your favourite sites without having to search down the menus for them.

Thanks to the author's generosity this program is Freeware, and a gift to the



HOLODECK 10: Left: The Starship Enterprise boldly going where no starship has gone before.



HOLODECK 10: Right: You should appreciate the beautiful images even if you're not a fan of the series.

Amiga community, so there are no extra charges (except for people who haven't registered MUI). If you have a modem or want to access local files this is the best browser I have ever come across.

AMICDFS V2.11

SOFTWARE

By*Martin Berndt*
Ware*Freeware*
PD Library.....*Online PD*
No of Disks.....*One*
Price.....*75p per disk + 75p p&hp*

The Amiga system of CD-ROM handling is usable, but not really adequate. For example, there is no real facility for playing the audio tracks on CD without the help of PD programs. It is also quite slow in accessing disks, although some of these problems are rumoured to be fixed in Workbench 3.2.

Until the new version of Workbench is released the closest you're going to come to usability is with this excellent release. When you've manually installed the program (as there is no installer) you can instantly

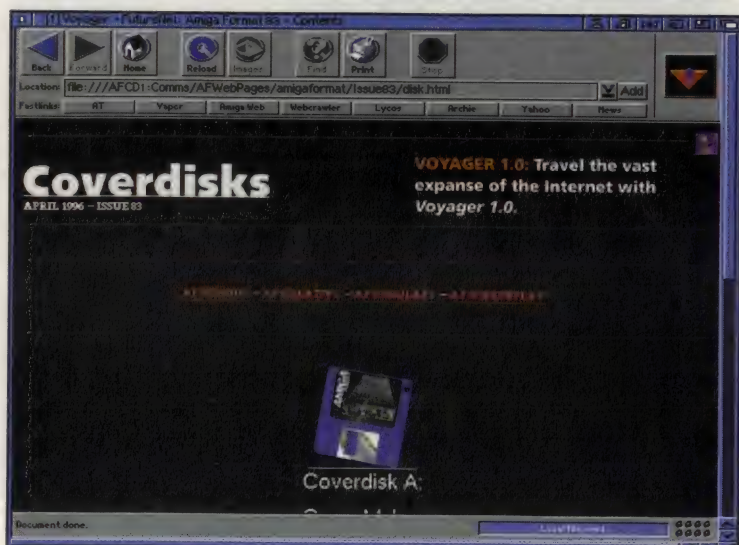
see the speed increase and there's also a bit of extra memory missing. I had no problems with the system, and found it made the loading of directories almost as fast as with my hard disk.

When you insert an audio CD an icon appears that plays the CD when you double click on it, and the excellent MCD player is also included for a graphical interface. The system is based on the AmiCD-ROM system, and offers bug fixes and increases in speed to that system. Also included on the disk is a patch for CrossDos and a program that identifies your SCSI drives.

Since the popularity of CDs is increasing so much the advance of the system is a step that must be taken. Thanks to a program such as this CD-ROMs are definitely set to become the storage medium of the



Right: The latest version of AmiCDFs also allows you to identify your SCSI devices.



FAMOUS LADIES: She may be clueless but she's certainly not lacking in the looks department and she's sure to brighten up your Workbench.



MAGIC TREK ICON PACK: There are icons for everything here, image drawers, devices, program icons and much more, so make your Workbench a bit more interesting.

future.

HOLODECK 10 SLIDESHOW

ByInfinite Frontiers
WareFreeware
PD Library.....Amigaholics
No of DisksTwo
Price£3.00

This is the tenth in a series of slideshows based on Star Trek. I personally am not much of a Trekkie but I don't dislike the series. The show starts with the loading of a reasonable tune, and then the slides start.

The quality of the rendered images is incredible and each are tremendous action stills. Even people who don't like the series will be amazed at the quality of the rendering. The loader is quite slow but each picture smoothly scrolls on, and you need the time between each to appreciate the picture.

The graphics are not AGA, (although an AGA version is advertised at the end of the slideshow, and will be released soon) but are so good that this is not important, and show that the ECS chipset is still excellent. At the end there is also an advertisement for a convention, for hard core fans. All the credits and adverts are created in the style of the series, using the 'Star Trek: Next Generation' font and colours.

The disk isn't strictly PD, rather it's available exclusively from Amigaholics PD, 236 Chester Road North, Kidderminster, Works, DY10 1TE and costing just £3 (Inc. p&p).

MAGIC TREK ICON PACK ICONS

ByMarc-Andre Trage
WareFreeware
PD Library.....Online PD
No of Disks.....One
Price.....75p per disk + 75p p&p

I hated the the *Magic Workbench* system because the colour scheme made the text unreadable but that was until the release of version 2.0 which has now become part of my system. Icon packs based on this system are continuously appearing in the PD and on Aminet, but most simply offer more icons in a similar style to the originals.

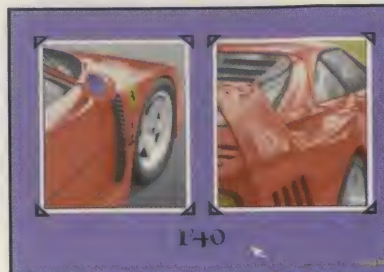
This version is different. It's an excellent collection of icons, based on the Star Trek style. Each icon has the logo of the Federation on it (or Klingon) and is very well drawn. The pack includes image drawers, devices, program icons and dock brushes for the *Toolmanager* program. There are icons for Workbench, e.g. prefs and devs etc and also icons for your programs.

This is a great alternative to the standard *Magic Workbench* icons, and can either totally or partly replace them. My only problem was that there was no sign of any decent documentation or an installer, so if you wanted to use the icons you would have to install each one

SHAD-ART SLIDES: If you can't afford to buy one then at least you can look at a full 256 colour GIFF of one instead.



SHAD-ART SLIDES: Marvel at the beautiful curves and gleaming red paintwork...



...and if you didn't get a good enough look then here are some close-ups.



individually but if you want to Trek-up your workbench then this is an excellent selection of icons.

FAMOUS LADIES: "But where's the scantily clad men?" asked Andrea.

8 COLOUR MAGIC BACKDROPS:- FAMOUS LADIES

IMAGES
WareFreeware
PD LibraryOnline PD
No of Disks.....
One
Price.....75p per
disk + 75p p&p

Continued overleaf →





HOLODECK 10: Infinite Frontiers presents Holodeck 10!

Oh yes! This is just what you want to see (if you're male) when you load up your Workbench: a lovely famous lady staring at you. On this disk you'll find plenty of excellent *Magic Workbench* backdrops all featuring pictures of lovely ladies, including such dazzlers as Alicia Silverstone and Demi Moore.

The quality throughout is very good (especially as they only use eight colours) and another advantage (as if you needed one) is that they use very little memory. If you're a subscriber then a few months ago some backdrops very similar to these appeared on your disk but these are even better than those.

If you have enough memory you could even use these in your MUI applications, and have a lady for each window! Most of the pictures are in good taste, although a couple may be somewhat offensive to the more sensitive user.

The only real problem with the package was the installation system which was very disappointing. The install icon simply unarchives the files to RAM, and the pictures require over 2Mbs. This means that manual installation is required for people with low memory. Surely an installer script which allowed a choice of directory would not have been too much trouble for the compiler?

This is another excellent extension to the workbench that you can use to impress all those boring PeeCee users out there!

SHAD-ART SLIDES #3 SLIDESHOW

ByShad-Art Ltd
WareFreeware
PD Library.....Online PD
No of DisksThree
Price£2.25 + 75p p&pp

This is the second quality slideshow to come my way this month but this one consists mainly of pictures drawn from a car magazine (although there are some others).



SHAD-ART SLIDES: Well, I suppose it can be a bit of a drag at times.



SHAD-ART SLIDES: It's not all pictures of cars and there doesn't seem to be an obvious link but it's very nice anyway.

The quality of the images is one of immaculate detail, that obviously took the artist a great amount of time. The cars are superb, with close-ups and full views. All the images are 256 colour GIFs, and on an AGA machine (or Graphics board) look fantastic, ECS users aren't left out though as the *ViewTek* programme is used and this degrades it to a greyscale image.

The other images are a variety of pictures, all drawn by the author, and they all match the superb quality of the cars.

The loader, unlike the *Holodeck Slideshow*, uses an AmigaDOS script to load each image. This method is functional, but not very smooth. However, this is only a very small moan and shouldn't by any means stop you going out and buying this set of pictures.

This slideshow is a perfect illustration of the fact that hand drawn art can still be as good as rendered art. It also proves that the Amiga is still the most useful tool for serious artists. This selection is essential for all fans of art, cars and cartoons (and that should cover just about everyone I think?).

HOLODECK 10: The loader may be slow but you need the time to fully take-in the splendour of the images.

TOP 10 PUBLIC DOMAIN TITLES

Top 10 courtesy of:

MICROGEAR SOFTWARE

23 The Sycamores
Horbury Junction
Wakefield WF4 5QG

1. Relokick v1.4a
2. Edword Professional v5.00
3. Blackboard Graphics Manipulator
4. UFO Enemy Unclothed
5. ZXAM Spectrum Emulator AGA
6. Big 100 Games Pack
7. Aliens Paranormal 2 - Hidden Facts
8. Star Trek: TNG Game
9. Disk Salv v2.31
10. Texas Chainsaw Massacre



LAST MONTH:

Rotator from 5th Dimension Licenceware was last month's winner of our PD selection of the month. Unfortunately we failed to mention where to get the game from so if you want a copy of *Rotator* contact:

5TH DIMENSION LICENCEWARE

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Rotherham S63 9BY
☎ 01709 888127

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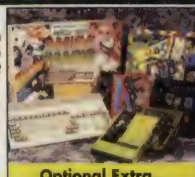
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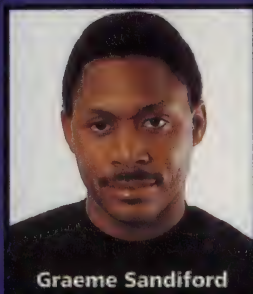
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AMIGA FORMAT

PRETTY PICTURES



Graeme Sandiford

It seems to have been a month for the artistically minded amongst us. Firstly there was the arrival of *Photogenics 2*, described by some as the Amiga's answer to Adobe Photoshop. It seems that Almathera have come up trumps again and Ben Vost took a closer look. Then, straight from Germany, we saw the arrival of *ClariSSA Pro*. With more tools and features than you

could possibly imagine – it feels like we could hardly do the program justice over just three pages. This month also saw the arrival of the M1764 – a monitor ideal for graphics people and there was also the Graffiti graphics card and some Clipart CD-ROMs. Not forgetting, of course, that small furry animal riding the crest of a large wave.

REVIEWS

58 SURF SQUIRREL

It's the very latest version of the Squirrel, now with support for SCSI II and serial ports – which allow Internet connection. **Graeme Sandiford** analyses exactly what there was that could have been improved.

61 CD-ROMS

David Taylor reviews the latest CD-ROMs. There's an extremely useful indexing CD from EMC and for all Commodore 64 fans a selection of useful programs and utilities.

63 M1764 MONITOR

The latest monitor from Microvitec is a massive 16 inches wide and 17 deep but is it worth giving up all that extra desk space? **Graeme Sandiford** leans back and stops squinting.

64 GRAFFITI GRAPHICS CARD

The fast chunky pixel mode made famous in games like *Doom* and which the Amiga has been without for so long is finally possible. That's with the help of this small black box.

67 PHOTOGENICS 2

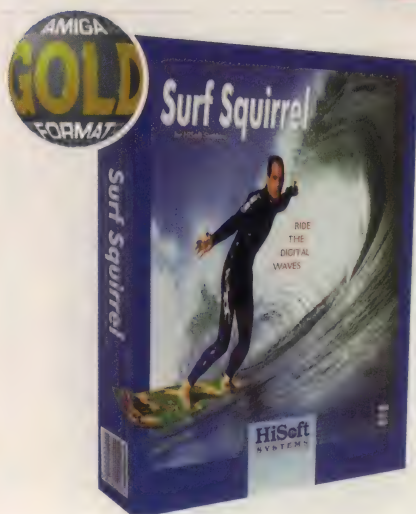
Can this superb program from Almathera possibly get any better? **Ben Vost** analyses the new features and decides that there is still some room for improvement.

68 CLARISSA PRO

Most people were overwhelmed by the number of features in the original, but the English version of *ClariSSA Pro* has just arrived and it's absolutely jam-packed full of new features. **Graeme Sandiford** was the lucky man given the job of trying them out.

Surf Squirrel

The latest SCSI interface promises a fast, flexible and expandable link with external hardware and easier Internet access.



The Surf Squirrel from HiSoft provides, amongst other things, fast and cheap Internet access

Just over a year ago, a tiny device called the Squirrel changed the lives of many A1200-owners. This oddly hairless little critter is actually a rather cunning SCSI interface that plugs into the PCMCIA port of the A1200 and A600.

SCSI, which stands for Small Computer Systems Interface, is a means of attaching devices to your computer. However while IDE interfaces generally only support the addition of one device,

SCSI interfaces enable you to link up to seven devices through a single interface. This can be anything from a hard disk or CD-ROM drive to a scanner or removable cartridge drive.

Despite the many advantages afforded by the SCSI interface, in the past they have been expensive and all but non-existent for the A1200. Not only was the Squirrel a piece of cake to install, it was also cheap and it didn't invalidate your warranty. And it made a whole new range of products available to Amiga-users who didn't own big box machines like the A4000.

SURFING

The latest version of the Squirrel is the Surf Squirrel and it's set to take things a step further as it now has support for SCSI II. SCSI II is the next version of the SCSI interface protocol and, among others things, is much faster. With a potential maximum transfer rate of 40Mb/second, a fully-working SCSI II interface should be fast enough for most people.

However, not content with simply keeping up with trends in the computer industry, the Surf Squirrel has a high-speed serial port. Serial ports have been around for ages but

are still an important part of most computer systems. Although PCs also use the serial port for attaching mice, the main use for the serial port is communication. The serial port can be used to send binary information to a device or computer.

Of course the main use for a serial port is connecting to the Internet with a modem. When you are on-line time really is money, as the longer you are on-line the greater your phone bill will be. This is why you need as fast a modem as possible.

The Surf Squirrel will give you a fast, flexible and expandable link with external hardware as well as making surfing the Internet a lot more pleasurable or productive and less expensive.

Physically the Surf Squirrel is a lot like the original Squirrel except that it's a little thicker, and substantially wider, to accommodate the serial port. The quality of the unit is excellent and now features a longer SCSI lead. The SCSI lead has a standard 50-pin SCSI I connector which is larger than a SCSI II but if your device needs a SCSI II connector you can buy an adaptor.

The serial port itself is located at the rear of the Squirrel and is a

BENCHMARK RESULTS

We decided to test the speed of the SCSI connection by transferring large amounts of data in comparison with the Blizzard IV SCSI adaptor. This SCSI kit for the Blizzard 1230 IV and 1260 is likely to be the main competition for the Surf Squirrel when it comes to choosing a method of connecting SCSI devices.

We tried just about every combination - transferring one medium size file across the SCSI bus to an internal IDE hard disk, copying a large file, lots of small ones, copying files from a CD to a hard disk on the same SCSI chain and more.

The results turned out to be quite even with the Blizzard shaving off a couple of seconds here and there. While the Surf Squirrel is a bit slower you do get that super-duper serial port as well - at roughly the same price.

Results table

5.38Mb anim file from CD to IDE Surf Squirrel = 32.81 1260 = 32.28	5.38Mb anim file from SCSI to IDE Surf Squirrel = 24.97 1260 = 21.5
5.38Mb anim file from IDE to SCSI Surf Squirrel = 1:01.25 1260 = 1:00.47	8.5Mb folder containing 71 files from CD to IDE Surf Squirrel = 56.03 1260 = 52.67
5.38Mb anim file from CD to SCSI Surf Squirrel = 31.02 1260 = 29.44	

EXPAND YOUR HORIZONS



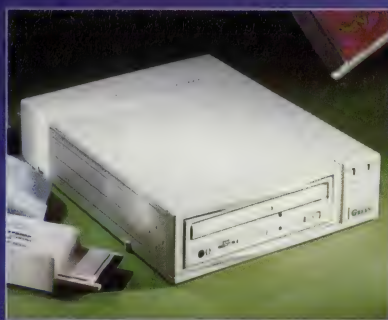
ZIP DRIVE

The Zip from Iomega is a removable drive system which has already shipped 1million units. Each cartridge can hold almost 100Mb of data and is only a little bigger than floppies.



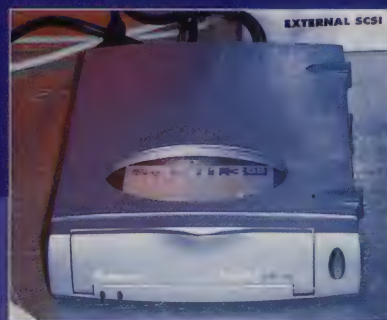
JAZ DRIVE

The Jaz drive is the big brother of the Zip and it is also cartridge-based. However its cartridges can contain up to 1Gb of Data, which is good news for anyone producing CDs.



CD ROM DRIVE

CD-ROM drives are getting cheaper and cheaper all the time and their performance is improving too. If you want to get the most out of your machine then you have just got to have one.



SYQUEST EZ135 DRIVE.

Despite Iomega's efforts Syquest have not kicked the bucket just yet and are fighting back with the release of the EZ135 and the brand new SyJet which can contain over 1Gb of data.

standard 9-pin D type. This kind of port has only 9 pins instead of the Amiga's normal 25, but this is okay as it has all the necessary connections and if you need a 25-pin interface, for your modem or null-modem lead, a convertor can be bought from a large number of stores. The port can support speeds in excess of 115,200 BPS (reliable speed on a 020 A1200) which is quite impressive when compared with the average speed of around 19,200 for a standard A1200.


TOO FAST?

Most people are puzzled by that figure and wonder why you would want a serial interface that operates at that kind of speed when most affordable modems can only manage 28,800? The speed your computer communicates through your modem can be increased through data compression. This will enable your modem to send two to four times the amount of data down your phone line so long as your service provider supports this feature. This will only work effectively if your serial port can output two or four times the standard speed of your modem.

A point worth remembering is that the speed you can send information through your serial port depends a lot on the speed of your processor. The speeds mentioned are for a standard 020 A1200 and an accelerated machine with say an 040 CPU which can reliably manage speeds of just under 57,600 – half that of a standard 020 machine with a Surf Squirrel.

Installing the Surf Squirrel hardware is very easy – you simply stick it in your PCMCIA port – gently, of course. The software installation is just as easy and provides you with several options. As well as copying the Squirrel software to your hard disk the installation script enables you to; copy the files necessary for CD³² emulation to hard disk, create a CD boot disk, a CD³² boot disk as well as a hard disk boot disk. This should make it possible to play CD³² games, boot from utility CDs and boot from an external drive.

The Surf Squirrel's manual is superb and goes into great detail about all the aspects of adding a SCSI interface to your machine. It covers everything you'll need to know about configuring a hard disk, CD-ROM drives, removable mediums and configuring your comms software to use its serial port.

It's hard to believe, but the Surf Squirrel really has bettered the original model. Not only is it faster, but it also opens up the the door to more efficient Internet exploration. 

SURF SQUIRREL

DISTRIBUTOR

HiSoft
01525 718181


PRICE

£99.95


SYSTEM REQUIREMENTS

A1200 or A600


INSTALLATION

Well, you just stick it in. If you have the dexterity to plug in a TV you should be able to handle this. 


SPEED

It's hard to imagine just how much more speed could possibly be got from the PCMCIA port. 


MANUAL

The manual is superb and it tells you just about everything you could ask for. 

FEATURES

A SCSI II interface and a super-fast serial port - what more do you want. 

VALUE

It's hard to believe, but this is even better value than the original Squirrel. 

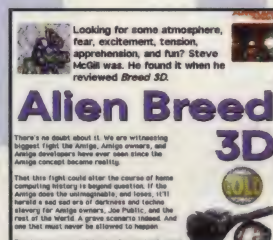
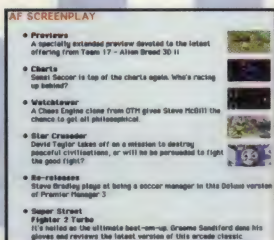
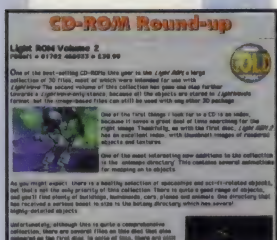
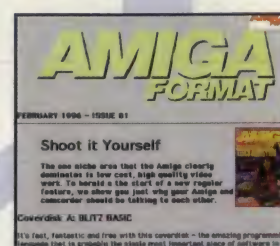
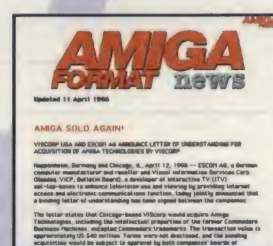
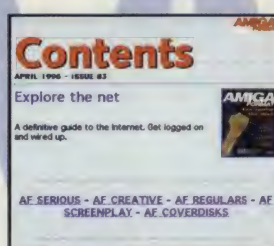
"It's hard to find fault here. The Surf Squirrel really is an impressive piece of equipment"

92%

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Image Libraries and Clipart CDs have proven to be very popular with both CD developers and customers. Developers like them because they enable them to recycle lots of material, dump a load of images onto a CD and then sell it. It's quick and easy. OK, that's not always true; some people do spend time sourcing new images and making sure that there is a good interface which makes the CD as accessible as possible. EMC recently did this with their own collection of multimedia material CDs, the *Phase* range. In order to make flicking through the CD easy they included a set of index pictures which contained thumbnails of all the clips. This meant you could go straight to the image that you wanted.

Unfortunately, not all other CD producers have done this sort of thing, for whatever their reason. In fact, EMC refer to these CDs as shovelware and you can see why. To rectify this, they have produced the *EMC Index*, a CD containing thumbnail indices to masses of CDs. The indices are viewed by double-clicking on them and they have all been stored in logical positions so that locating the original file is easy. For instance, inside the Clipart drawer you will find a selection of Clipart CDs. In each CD the directories of the original CD are duplicated, but with thumbnails inside so that you can effectively browse through all the CDs very quickly.

There are 31 CDs covered, including some PC ones, so it's very extensive, if not exhaustive. If you are a professional or constant user of image banks and clipart, then this CD will be a great boon, but perhaps you should first check with EMC as to whether the CDs in your collection are covered. You are paying, not for new material, but for the time required to index over 30 CDs, which makes this price very reasonable. It's just a damn shame that we need a CD like this in the first place. CD producers should take a leaf out of EMC's book and realise that their products should be as accessible as possible.

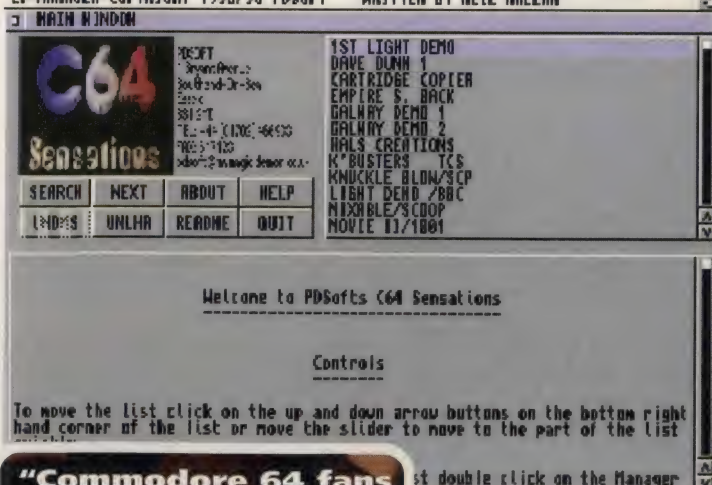


"Makes life a great deal easier and all at a very reasonable price"

80%



CD MANAGER COPYRIGHT 1995/96 PDSOFT WRITTEN BY NEIL HALLAM



"Commodore 64 fans only! Not for owners of the first version"

80%

C-64 SENSATIONS VOL 2 (96)

■ EPIC MARKETING ■ 01793 490988 ■ £19.99

The C-64 still has its supporters and enthusiasts. Nowadays though most of them run their C-64 on a different platform. This CD is an update of an earlier release, with some more recent versions of programs and some new software. It's a dual format CD, which includes software emulators for PC users too. On the Amiga side there is the full version of the A64 emulator package as well as a new addition, the *Magic C64* program, which is one of my favourites as it has masses of options and a wonderful interface. There are also tools for converting files to the Amiga.

As well as the C-64 emulators themselves, there are masses of demos which have been supplied archived. To help you navigate the CD, there is a custom interface which lets you browse the contents and de-archive any archives that you want. One slight mistake is that the interface looks for volume 1 and you have to make a manual assign to the CD for it's functions.

I was surprised to find that the CD producers have tried to add a bit more to the CD by including emulators of other platforms. You'll find a demo of *PC Task*, a Spectrum emulator and a recent version of *ShapeShifter*, the Mac emulator, amongst others.

As you can use just about any C-64 file that you come across with these emulators, this is a pretty comprehensive package. The complete programs add value, but as you may end up getting more packages or games from the internet or from PD libraries, maybe you would be better off getting an emulator from there too. £20 is a bit too much for a set of demos. Also, the archives are not named according to their contents, just generically (demo1, demo2, etc), which makes it hard to navigate if you don't use the interface.

AUGUST 1996

TOTAL FOOTBALL

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TOTAL FOOTBALL

ISSUE 11 ON SALE NOW!

M1764 Monitor

Graeme Sandiford manages to clear a space on his desk to look at this monster of a monitor.

You can tell a lot about the occupants of the average office and their relative stature by looking at their chairs. People who are, or think they are, important usually have larger than average chairs with arms and perhaps with some extra padding – presumably to cushion their extra load of responsibility, or something. Things are a little different in most design or graphics studios, where you'll find that the size of a person's monitor is usually the gauge of their importance.

However, aside from being a status symbol, big monitors do have a more practical purpose. Anyone who has had to strain their eyes by looking at a small monitor or, indeed, a TV screen will appreciate what a difference a decent display makes. If you are involved in any kind of graphical work then this is doubly important.

WIDE SCREEN

As a 17-inch monitor, the M1764 certainly falls into the category of "big-monitor". With an active display area 320x240mm this monster, had it been made just a few years ago, would probably have pulled all your hair toward the screen when you turned it on in the morning. Seriously though, the monitor has a low-radiation screen and conforms to all those new fangled European health and safety regulations, so don't worry about bleeding gums and hair-loss due to prolonged use.

Physically the monitor is quite bulky and, as you might expect, is going to eat up a fair amount of desk-space, it's 16-inches wide and good 17 deep. Style wise, the preferred look of a monitor is pretty much a personal choice. In my opinion the M1764 could look a heck of a lot better and certainly a lot more modern. It would have also been beneficial to have provided a covering flap over its buttons so that the monitor's settings couldn't be changed by mistake so easily.

For its size, the screen is quite flat with very little distortion and a dot pitch of .28 mm ensures a sharp image.



The M1764 – still looking a little outdated perhaps but certainly not lacking in power.

If, despite its relative flatness, the display becomes bowed or pincushioned you can adjust the display appropriately with the on-screen menu's advanced geometry options. This can also be used to adjust parallelogram and trapezium distortions as well as the more common width, height and positioning features. The on-screen menu also provides access to the monitor's colour, factory default settings and special features such as genlocking and AV (Audio Visual) options as well several other options that you best not touch unless you really know what you are doing.

Although you'll probably need to make a few geometrical adjustments, the factory default settings will provide you with a bright and clear display. The colour handling of the monitor is both vibrant and rich and is equally good at bringing out subtle colours as it is at separating intense ones.

The M1764 has been designed to work with the Amiga and as a result has synchronisation rates of 15KHz to 64KHz horizontal and 50Hz to 120Hz vertical. This is enough to handle all of the Amiga's native graphics modes including Lo-Res and super Hi-Res as well as most of the resolutions of Amiga and PC graphics boards.

NO SOUND

Overall it would seem that the Amiga M1764 is a very impressive piece of hardware and it should certainly be at the top of most Amiga-users wish list. However there is one design oversight in the monitors lack of speakers. This means that, while the monitor can handle the screen modes of games, you won't be able to hear anything and this is a real shame especially if you are going to be using your machine for multimedia work. Apart from that, the M1764 is very tasty indeed.

M1764 MONITOR

DISTRIBUTOR

See your local distributor

PRICE

£650-700 (expected retail price)

SYSTEM

REQUIREMENTS

Amiga with working video port

SPEED

An odd criteria for a monitor, but the M1764 can be quite slow at adjusting to different screen modes.

MANUAL

Helpful for experts, but doesn't tell beginners all they need to know to get the monitor up and running with their Amiga or graphics card.

ACCESSIBILITY

Like most monitors – you plug it in and it works.

FEATURES

It supports all of the Amiga's screenmodes, but could do with a composite input.

VALUE

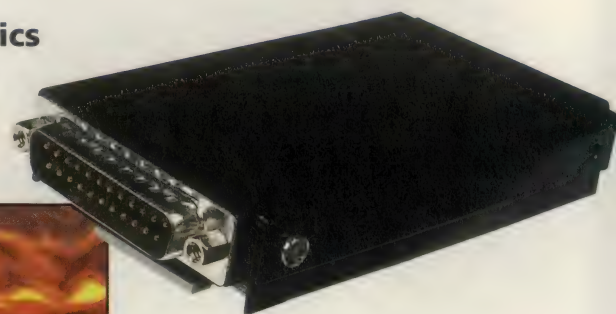
If the price is as expected this is good value for a 17-inch monitor.

"At long last, an affordable big monitor."

91%

Graffiti Card

Can a small box really offer a new and exciting graphics mode? David Taylor gets his teeth into the Graffiti's new chunky pixel mode.



When *Doom* arrived on the PC, it was always said that the Amiga wasn't capable of running such a game because it didn't have the fast chunky pixel mode. This is where one byte in memory represents a single pixel on the screen and where that byte's value selects its colour. Amiga programmers, with typical tenacity, eventually proved them wrong, but it did show up one area where the Amiga was lacking. However, this new Graffiti graphics card, which in actual fact is an external box, supplies the missing mode.

The box is a compact black number and fits into the RGB port of any Amiga model. It can function in several resolutions: 80x256, 160x256, 320x256 and even 640x256. The last mode is only available on AGA machines, but all resolutions can use up to 256 colours.

Although the Graffiti works on any Amiga, performance is increased using faster processors and especially expanded machines with some burstmode fast RAM added. To view the mode, you must have a standard 15Khz monitor, like the Commodore 1084.

There are some executable demos that show off the new mode with a static picture. Like this one.

Getting the Graffiti to work is simplicity itself. The hardware sits between the RGB port and the monitor cable. The Amiga's Screenmode preferences then need to be set to suitable mode and must have a maximum of 16 colours – that's either 1, 2 or 4 bitplanes. If the screen is set to any more colours, then the Amiga will use its standard bitplaned graphics.

Software needs to be written specifically to make use of the Graffiti's modes and the board comes with four disks showing some of the software currently available. As yet the software seems to be only coming from shareware authors, but it's quite surprising what there is on offer.

The chunky pixel mode is ideal for quicker

Trapped may have high system requirements but it is very slick and is well worth a look even if you don't have the card.

animations and areas where graphics need to be calculated quickly, like the aforementioned *Doom* clones.

For serious users, there is a picture viewer. It's a German version and only has German documentation but the results are fine, although it's only a picture viewer. Also included is a set of video drivers for the Macintosh emulator, *ShapeShifter*. Unfortunately though you need a full graphics card to make use of any external viewer in *ShapeShifter*.

SLICK AND SMOOTH

The other disks that come with the Graffiti are full of demos and there's even a game. The demos show a variety of impressive plasma effects and examples of Gouraud shading. However, you're not, as a user, going to want to buy a card to see a load of plasma, however smooth it might be. Thankfully, there is also a game included for you to try. Called *Trapped*, it's a *Doom* type game – surprise! However, it is amazing how smooth and slick it is. Running at 192x192 size in Graffiti mode, it is remarkable and has some nice touches like lens flare that moves as you approach light sources. The game does require extra RAM and an AGA machine to run, but it's still well worth seeing.

There is some configuration



software that examines your machine and tells you how you should have the DIP switches set on the box. To be honest there are only two switches and it is easy enough to set them from the manual.

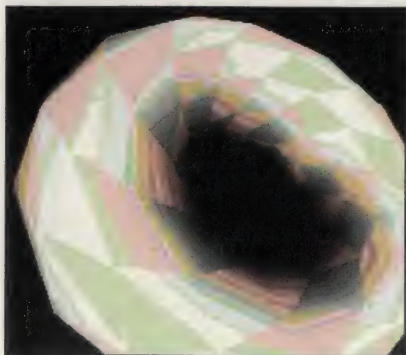
To help circulate any software created for the Graffiti card, there are plans for a CD which will be released every three to six months. In order to encourage programmers to submit their efforts, they will receive a free copy of the CD. More importantly, anyone who publishes a program on the CD will get an extended three month warranty after the publication of the CD. This means that should anything go wrong with their card, it will be replaced the same day that it is received by the manufacturers, no matter how old it is.

The CD will retail at around \$7 (about £5) and I certainly hope it will be better compiled than the software we received. The utility disk had no English documentation and the *ShapeShifter* drivers and configuration software had no documentation at all. The demos were all supplied as Lha archives simply stuck onto a disk. Although they are simple enough to extract if you know how, it would have been better with a decent installation script. Even when they are extracted they are untidy, not kept in separate directories or even including icons.

It could be that this software is not planned for release with the card to the public, but this would be a serious drawback to users who would really get nothing with the card to try out. And that would be somewhat pointless. A little more work in this department please and even some other examples would be good too.

The manual for the Graffiti has been written by a hardware designer and is very difficult to read through. After a few introductory paragraphs, it jumps straight into the information for programmers but then again there's not much point general users reading the manual as the Graffiti is so simple to use. Programmers can also take a look at some example code to see how to program for the card.

I suspect that the majority of people first attracted to the Graffiti will be



Shaded and spinning. Expect to see lots of this sort of demo. Wildly exciting they ain't, but just wait until programmers get up to speed.

Chunky pixel mode allows smooth plasma effects like this fire that burns up the screen.

The *Trapped* game runs very smoothly, even when animating sprites in 1x1 pixel mode.



The lens flare moves and magnifies as you move around light sources. Impressive. Most impressive.



programmers who want to try out programming for the new modes to see what results they can get. No doubt this will result in a proliferation of shareware *Doom* clones and animation players and some demos flooded with plasma and landscapes. It's worth noting that without a Graffiti card attached, software written for it appears to be a corrupted greyscale picture.

It is a shame that hardware like this is now left to drum up its own business. Before major developers consider writing for it, it will have to prove that it has achieved a massive user base and it won't receive massive sales unless users can see that there is a wealth of software available to use. It's a vicious circle.

The programmer's home could therefore be where Graffiti will find its niche. Of course, users could hunt around to find software before buying the card to see if they like the sound of what's available, but although this little box is an interesting development it's hard to see it becoming a fixture on everyone's machine.

AF

GRAFFITI CARD

DISTRIBUTOR

Power Computing

PRICE

£69.95

SYSTEM REQUIREMENTS

All Amigas. Expanded AGA recommended

SPEED

Watching the demos and playing the game, it's exciting to see the refresh rate and quality

MANUAL

It is technical, but users needn't read it. It's there for the programmers to write for the Graffiti.

ACCESSIBILITY

Come on. You plug it in and set your preferences.

FEATURES

Well, it adds this new chunky pixel mode. That's what it says it does and it does.

VALUE

Programmers will definitely get their money's worth but what does it offer home users?

"An interesting development. Programmers should take a look and users should hunt around for software first."

82%

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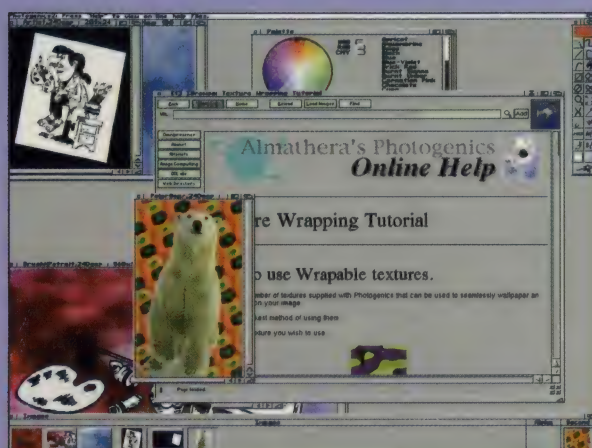
PLUS! This issue also contains full reviews of Photogenics 2, Surf Squirrel, the latest CD-ROMS and all the usual tutorials from experts in 3D, multimedia and music.

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Photogenics 2

The airbrush strikes back. Ben Vost casts an artist's eye over a new version of an old friend.



When *Photogenics* first came out in 1994 it blew everyone away with its new method of working. There were a wide range of splendid tools and effects and an open system to which new features could be added with ease.

With the advent of the 1.2 version several people I speak to on a regular basis were convinced that *Photogenics* was the Amiga's equivalent of Photoshop. So, what new features could possibly be added to the king of image processing and paint packages to make it even better still?

FIRST IMPRESSIONS

The first thing to strike me when *Photogenics* landed on my desk was the size of the box it comes in. When I bought my copy of version one, it came in a box equal to the size of the *Final Writer* box and was set up as a loose leaf binder which also contained three disks. This time around, however, the box containing *Photogenics* is a slim affair more suited to a game than a professional paint program.

Still, I opened it in haste and discovered a wallet containing a CD, and a single floppy disk. What no manual? "Ah, no", say Almathera, "online documentation, innit?". Oh. Not only is it online, but it's also HTML, ie. it's in the form of a series of web pages. Still having it this way, rather than using AmigaGuide, does mean that you can include graphics and

The online help is in HTML format so you'll have to use some sort of web browser to view it. Fortunately, AWeb comes with *Photogenics*.



Merely scribbling on the screen isn't that attractive. However, using *Photogenics*' new fractal effect and applying it to the current paintlayer will transform your scribble into art!

WISHES AND WANTS

As good as *Photogenics* is, there are a fair few shortcomings I would like to see fulfilled in future versions.

WHY IS THE GAUSSIAN BLUR SOOO SLOW?

As I write this I started a gaussian blur operation on a simple 320x256 colour image and here I am, 25 minutes later and the blur still hasn't finished. I run Adobe Photoshop on my Amiga thanks to Christian Bauer's excellent *ShapeShifter* program and it can perform an identical operation on an image many times larger than the one I'm trying to do in *Photogenics* in less than half the time.

WHY CAN'T YOU CARRY ON WITH SOMETHING AS PHOTOGENICS REDRAWS?

This is another bug bear. *Photogenics* allows you to carry on working as it creates those very handy little thumbnail images for the image bar and yet you have to wait to do anything else while it redraws the whole window for your image. Quite often you can see within a few lines that the image you are editing isn't going quite right, but *Photogenics* forces you to wait before you can continue with a different technique slowing the artist down and draining creativity.

THE TOOLBOX ICONS

These need to be a lot clearer than they currently are. The current ones are a bit confusing and must be downright horrible to work with if you only have a TV as a display device.

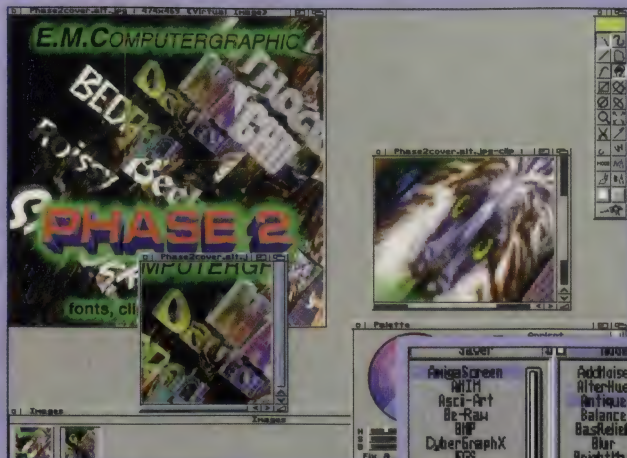
ONLINE DOCUMENTATION

This shouldn't be a substitute for a printed manual. An aphorism that has only recently surfaced. Until there is an affordable Amiga portable, you will never be able to read *Photogenics*' manual on the train, on the bus or in the toilet. Especially considering the increasing cost of *Photogenics*, a printed manual is a must.

FASTER OPERATION OVERALL

Photogenics just isn't that fast. It's still a huge improvement over the very first versions, but for all the fact that *Photogenics* is supposed to run on the very lowest of low-end systems, it still doesn't shine unless you have a pretty speedy machine. When all's said and done, although I like the gadgets that Almathera have seen fit to furnish *Photogenics* with, I would much rather have seen tweaks to the speed of the operation of the program.

Continued overleaf →



◀ better layout than AmigaGuide gives you the opportunity for.

The *Photogenics* CD also comes complete with a version of *AWeb* with which to view the help pages. As *AWeb* certainly isn't the best Amiga web browser around I can only surmise that it has been included because of the well-known pathological hatred that Almathera collectively have for MUI which is even documented in the online manual.

Still, you should have little trouble setting up *IBrowse* or *Voyager* to work with the *Photogenics* manual, and, of course, since they are MUI programs they can easily be made to appear on the *Photogenics* screen.

ONLINE MANUAL

Continuing with the online manual, it is quite well laid out. I would, however, have preferred to have seen buttons at

All the menus in all the sizes? On a small screen *Photogenics'* lists take up a lot of valuable screen real estate.

LEFT: *Photogenics'* splendid virtual image function allows you to work on images too big for memory.



ABOVE: *Photogenics* now supports many different file formats. You can even preview Lightwave objects.

earlier versions of the program. The tutorials themselves are of passable quality although they reveal too great a knowledge of the program by their authors in the lack of explanation for certain effects or methods.

But what of the program itself? Well, I haven't been using *Photogenics* for a while owing to a bug in the version I had that resulted in my images being doubled in their vertical aspect (this only occurred on Picasso graphics cards), but this version solves that problem and is a vast improvement in speed on many of the features.

NEW FEATURES

There are also several brand new features (which you'll see in the boxout) including the very useful load and save paintlayers function. This

the foot of each page taking you back to the start of the chapter rather than just back to the main index page, although using the browser's 'back' button works well enough.

One thing that certainly improves the quality of the documentation is the surfeit of colour images with which the tutorials are demonstrated, a luxury that could not be afforded in the printed manual that accompanied

CHANGES TO PHOTOGENICS SINCE VERSION 1.2

VIRTUAL IMAGES

This system works really nicely. It allows the user to load a large image, including those too large for memory, and work on it in sections. This method takes very little memory (except for the sections) but does require a fast hard drive with a fair amount of free space on it to make the best use.

Loading a virtual image takes a little longer than loading by normal methods, but on a fast machine the difference should be barely noticeable.

PLUG-IN EFFECTS

Anyone familiar with older versions of *Photogenics* will also be familiar with the 'gio' system of plug in loaders, savers and effects modules. Almathera have provided all the source code and advice necessary for anyone to create their own modules.

Some of the new effects that accompany *Photogenics 2* include a great fractal generator that suffers from one fatal flaw which is that although it gives you a great preview window showing what the fractal will look like, it a) draws the fractal scanline by scanline rather than 'rezzing' it in like other programs and b) you can't stop the rendering to concentrate on a more interesting area, you have to wait until it has finished rendering. And as we all know, fractals can take an awfully long time to render. Fortunately, there is a load and save facility for fractals whose location you know.

Strangely, selecting an effect from the effects menu causes the effects menu to disappear so that to change your mind and choose something else means an extra trip to the menu. The same thing also happens with the modes window which is definitely annoying. After all, these windows have close gadgets, or rather they don't. As I have just

found out, that gadget in the upper left of the modes and effects windows isn't actually a close gadget, but a 'stick' gadget which keeps the windows open. How odd. On VERY close inspection of the documentation it turns out that these gadgets are part of 'Widget', Almathera's replacement GUI.

ANIMATION LOAD AND SAVE

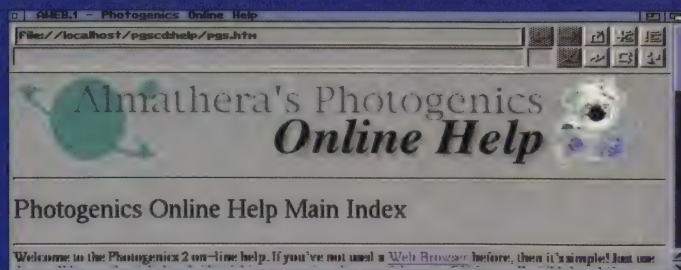
A very handy feature, especially in light of *Photogenics'* new AREXX support. The possibilities for automated editing of animations look very promising.

AREXX SUPPORT

I've just mentioned that haven't I? Well, practically everything in *Photogenics* can be controlled through AREXX. Very nice.


ONLINE HELP

As far as I'm concerned the jury's still out on whether this is an





function can also be used to make great alpha channel masks by simply painting over the areas you want masked and then moving the paintlayer to the alpha channel. This is only made possible by *Photogenics*' discrete layering system and there's nothing like it in any other paint package I've ever used – it's great!

In short, *Photogenics* has improved greatly. If you haven't already got this package then you should rush out and buy a copy now. There are a few problems, but then there always are and I'm sure that Almathera are already beaver away trying to improve the package yet again. A winner. 

ABOVE: The new fractal effect is very nice, but also very slow.

RIGHT: *Photogenics*' palette mapping skills are superb as shown by this medley of images.



advantage or not. For a start you've got to use up valuable memory (particularly Chip RAM) in running a browser, secondly you can't have a flick through it while you're on the loo (unless, like our editor, you are sad enough to actually have a specially waterproofed Amiga in the smallest room), but on the other hand, an HTML-based manual does allow for full colour images at no extra cost, a definite boon when it comes to graphics packages.

LOAD AND SAVE PAINT LAYERS

There is no equivocation about this feature though. This is absolutely superb and allows effects not previously seen in an Amiga graphics package. The way paintlayers are treated also allows for saving transparent GIF files, which is very handy for web images.

LOADERS AND SAVERS

Photogenics' file functions have improved greatly too. For a start there is now the facility to save an IFF DEEP file including unfixed data so that you can pick up editing the image exactly where you left off. The unfixed data is tagged onto the file in such a way that other programs that read the IFF DEEP format can simply ignore the extra data.

The same also applies to TARGA file saves except for the fact that loading a TARGA image into another package results in the unfixed data becoming an alpha channel.

In addition to the interlaced GIF format you can now also save progressive JPEGs and the new PNG format making *Photogenics* ideal for creating images for use on the World Wide Web.

PHOTOGENICS V2

Distributor

Almathera

Price

£99.95

System requirements

Any Amiga with at least an 020 processor Workbench 3.x and hard drive. AGA machine or graphics card recommended.

Speed

Not as slow as earlier versions but still needs speeding up.

Manual

Depends on what you think of exclusively online documentation. Still well thought out.

Accessibility

Photogenics' slightly odd way of

working will confuse some initially, but once you understand the paradigm it quickly becomes natural.

Features

More features than a feature-packed thing.

Value

Only a hundred quid for a fully-fledged image processing package? I should say its good value.

"Much better than version one, but more speed would be appreciated"

89%

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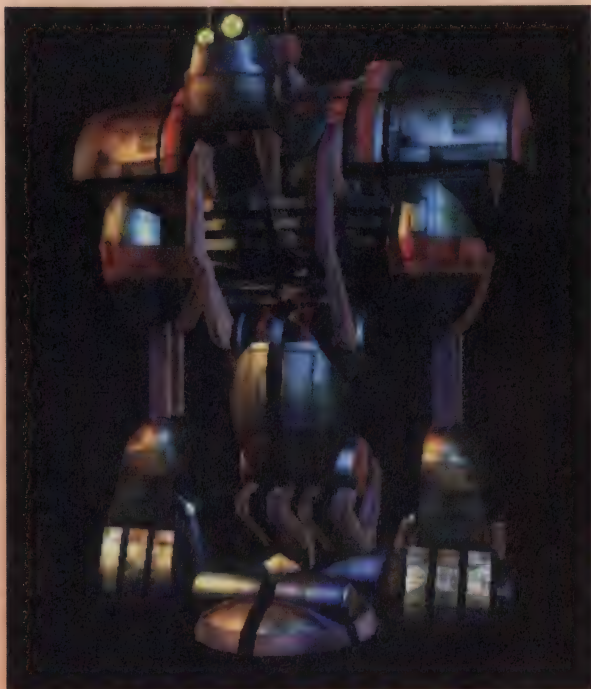
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Clarissa Pro

It's taken a while to get here but **Graeme Sandiford** believes that Amiga animators will definitely find the latest version of *Clarissa* well worth the wait.



This is just the sort of animation that *Clarissa* eats for breakfast.

However at almost a grand, it's a dream that isn't likely to come true for most Amiga-owners. For most, the best they can hope for is to improve the playback of their animations by taking measures such as reducing camera movement and the resolution of their images.

DUAL PURPOSE

Clarissa is a program from Germany that provided Amiga animators with a third option – software optimisation. However *Clarissa* did more than simply improve the playback of animations, it also doubled as an animation editor by giving you extensive control over the frames in the animation.

Now, after a year-and-half wait, *Clarissa Pro* has finally been translated into English and will certainly provide even more Amiga-animators with a reason to smile inanely at their computer's screen.

As torturous as it has been, *Clarissa Pro* appears to be worth the wait. Most people were overwhelmed by the number of features in the original program, but *Clarissa Pro* makes the previous version look positively simple. There are more features and tools than most people would have thought could possibly reside in a single program.

Despite the addition of so many new features you would be hard pushed to notice the differences between *Clarissa Pro* and the previous version just by looking at the interface. *Clarissa Pro's* interface is built around a highly configurable window system. This has the advantage of enabling you to have as many, or as few, windows open as you want. Where applicable the windows have cycle-gadgets so that you can access several sets of tools from within the same window.

However, while this system has plenty of advantages and, given the number of features that need to be

Continued overleaf →

One of the things that the Amiga has been justly well-renowned for is its animation prowess. Not only does the Amiga have a selection of fab programs for making mind-blowing animations, it also does a damn good job of playing them back. There is no other affordable computing platform that can come close to matching the Amiga's animation abilities – not without spending a lot of cash on hardware add-ons.

Even so playing back animations is jolly hard work, and even a machine with the Amiga's substantial talents has its limitations. In most instances it's unlikely that the average user will encounter any problems, especially if they are sticking to creating cartoon-style animations. However, many a 3D-enthusiast has stared in slack-jawed disappointment as their action-packed animation plays back at about 5 frames per second.

There are things you can do to improve playback speeds. If you have a big box machine you probably dream about owning one of DPS's PAR (Personal Animation Recorder) cards.

TAKE CONTROL OF YOUR ANIMATION

This box contains information about the currently selected animation.

This button toggles the current animation – either one for source animations or the Master animation.

Clarissa V3.0 Copyright © 1992-95 pro. All Rights Reserved

Profile

You see this, this is bad news. The height of bars indicates how much data is in each frame.

Source

Frame position	: 1
Start of range	: 1
End of range	: 352
Number of images	: 352
Inter-System	: AMIP
Memory size	: 12584884
Frame-memory	: 81982

M F G

DynAnimRecord
Pap-Rap

Effects

DynSinglePic
VR-Mix
Multi-HD-Mix

Depot: Depot/BEZ1

Tutorial-curve

acute-curve-I

drop right

IN/OUT

acceleration-I

DS-stair-S

negativ

ar

jump

acceleration-II

falling tooth

rising

delay

jumper

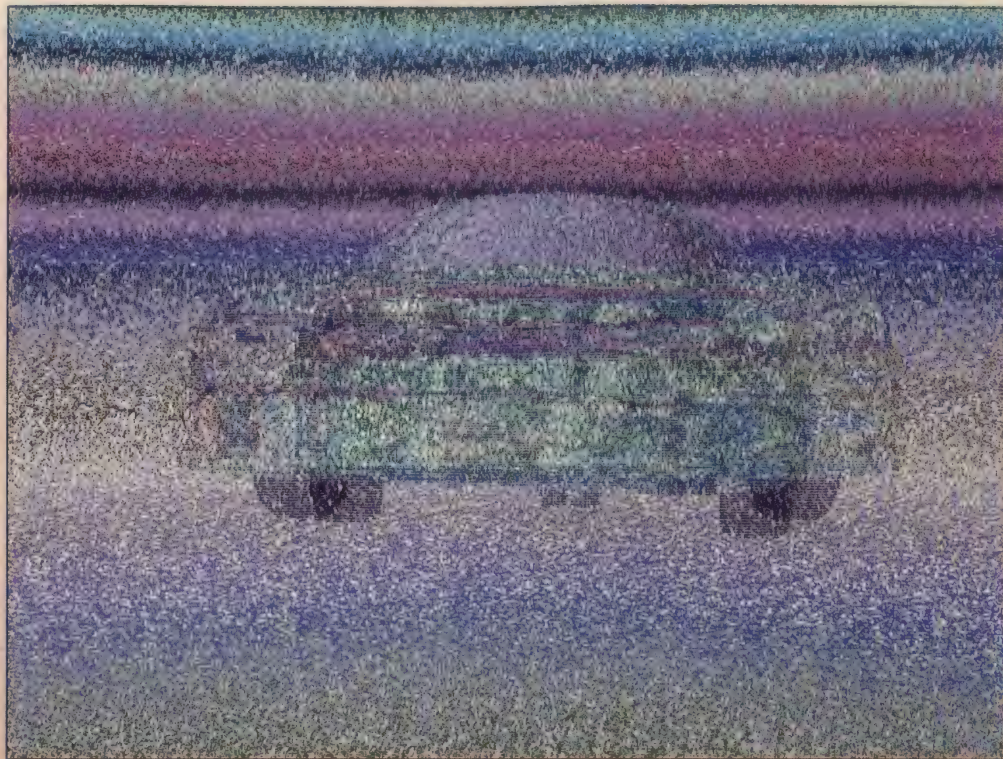
S-sta

The depot is where all your ready-made effects and control icons are kept.

The contents of this depot are Bezier curve-based operations.

The Previous button will take you back to the main window and its options.

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← crammed in it's possibly the only way that it could work, it also has its disadvantages. For example you occasionally have to slog your way through a series of cycle-gadgets to get to the tool that you're after. Although you can get around this through good use of the program's menus, it can be initially quite difficult to know where to look. This is only a minor grumble though and it shouldn't take you long to familiarise yourself with where everything is.

The secret of *ClariSSA's* success is not to be found in its interface, rather it lies in the seemingly odd capitalisation of its name. SSA stands for Super Smooth Animation, and if you ever have the pleasure of seeing a SSA animation you'll understand why. After an animation has been processed and then saved in SSA format it will play back smoothly and at about twice the speed.

CUNNING PLAN

The reason for this is most ingenious and decidedly cunning – each frame is halved and played back quickly enough to convince the eye that it's seeing one image instead of two. Using this method it's possible to achieve playback speeds of up to 50fps which is more than sufficient for most video work. However, while this technique is more than adequate for most people's needs, it isn't perfect. Some users, most likely those using the program professionally at high resolutions with lots of colours, have apparently experienced problems with halting frames. To solve that problem ProDad have created High-end SSA.

Incredibly, this new format is 80% faster than SSA, which should cure most people's problems. This should

ABOVE: Be deceived no more – this is how *ClariSSA's* really look, but when played quickly you won't notice.

RIGHT: Even animations with loads of separate moving elements are no match for *ClariSSA's* SSA format.



enable most 3D-animators to add all the panning and zooming in and out camera motions without fear of horrendous slow-down. While the artistic benefits of this might be questionable it certainly enhances the playback of most animations, although you may find that your animations playback too quickly!

Not content with simply improving the speed of the SSA format ProDad have also introduced a format call SSAd. This new format can be used to playback animations directly from disk and as you might expect it's fast at doing it – faster than an anim5 played from RAM. This means that the length of the animations you can playback is limited by your available disk space, rather than how much RAM you have.

Another gem that is served up in *ClariSSA Pro* is Multi-Anims. That's what the program calls the feature that enables the mixing and matching of animations of different formats and characteristics – different colour palettes, screen resolutions or offset positions. Ordinarily, if you tried to do this in previous versions of the

ADD SPECIAL EFFECTS

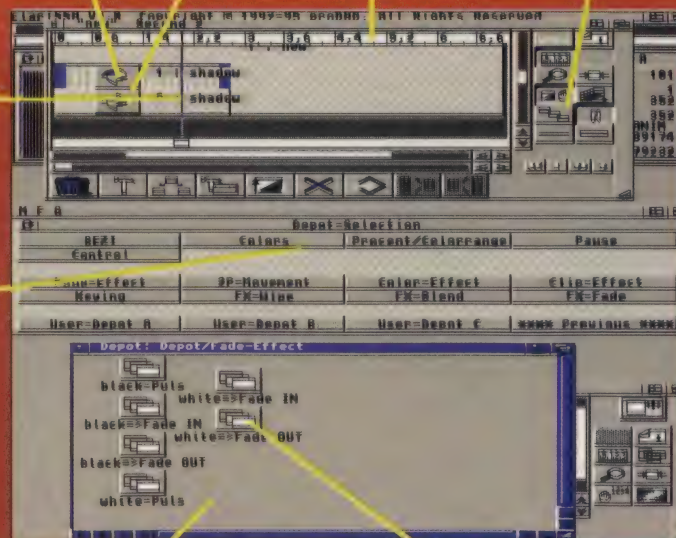
These two squares are two effects that have been applied to the animation.

This is the timescale bar that tells you where the effects start and end.

Here's one set of tools, they're generally for changing views.

This here, is the animation window and that grey bar running down the middle represents the current anim.

This is the main menu which can be used to bring up other tools such as effects and control options.



This Depot contains different fading effects for those smooth transitions.

To apply an effect drag-and-drop the icon in the animation window.

program, when it came to playing back the animation it would stop for a while to make the necessary adjustments. Not so with Multi-Anims – they switch smoothly from one format to another. This is especially useful if you are trying to combine animations from different sources such as video and raytraced or line art and video.

Well, those are *ClariSSA Pro's* animation playback-enhancing features and these alone would be enough of a reason for some people to buy the program, but *ClariSSA Pro* has even more to offer. The program can also provide you with extensive information about your animation so that you can analyse it and even get a more exact idea of what will happen when it's played so that you can spot potential problem frames.

As well as providing in-depth and accurate information the program can also give you precise control over the animation and add different effects. Admittedly getting the results you are after can be a bit difficult, but once you are on the same wavelength as the manual things can become quite straight-forward.

One of the features that will appeal to professionals that aren't interested in playing around with fancy effects, is the Bezier control system. This can be used to control and optimise the performance of an animation by manipulating a Bezier curve. The process can be a little confusing though, and is best left to the experts who are trying to fine-tune their animations.

MYRIAD OF TOOLS

Aside from this feature there are a myriad of other useful tools which can be used to perform all manner of features. While it might be argued that several of the functions of the tools are not unique, and the same results might be accomplished through good use of an image processor, you'll never find such a varied selection in one place.

ClariSSA keeps its special effects in depots or groups and they are divided into; Fade-Effect, 2P-Movement, Colour-Effect, Clip-Effect, Keying, FX-Wipe,



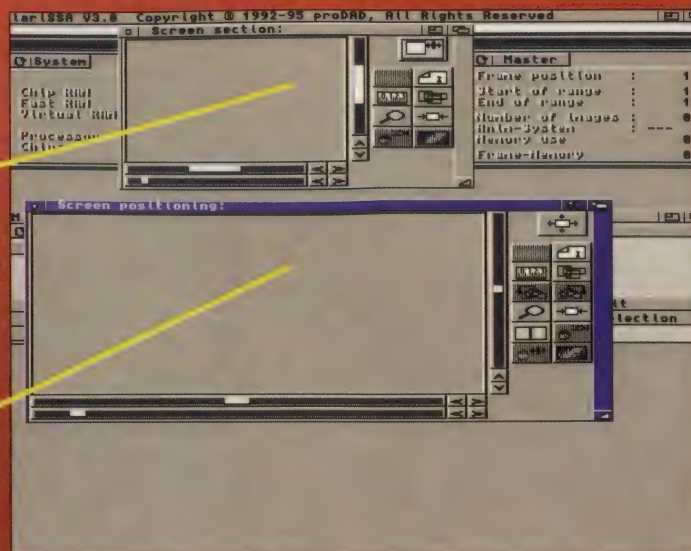
Even animations that involve a lot of camera movement can be speeded up considerably.



MOVE THAT ANIMATION

If you are looking to crop in on a section of an animation this is the place to do it.

Sometimes you may not want the animation to be centered on the screen. At these times you can use the screen positioning window to move it around the screen.



FX-Blend, FX-Fade and up to three user-defined depots. The depots can be used to do anything from making a simple palette change or fade to clip-based effects and video-titling wipes. The depots are essentially a window containing icons that can be dragged-and-dropped onto a section of an animation and you will be prompted for the frames that are to be affected.

Other important features include some advanced palette manipulation, memory management, importing images straight from MacroSystem's Vlab cards, optimization routines and tons of macros as well as a healthy share of ARexx commands. It's these last two features that are going to ensure the program's future as a large number of

the program's new features have been added in this way – not to mention the existing ARexx macro to link up with *ADPro*. Hopefully as more people get to grips with this excellent package, we may see even more wonderful new features appearing perhaps in the Public Domain.

There are only two things to grumble about with *ClariSSA Pro*, one is the interface which I've already mentioned and the other is support for a few more image and animation formats. While it is possible, if you have good understanding of ARexx and both *ClariSSA* and *ADPro*, to create a macro to do this it would be much more convenient to have support for formats like FLI and JPEGs.

ClariSSA Pro

Distributor

Contact 0049 2206 82728

Price

449DM (approximately £200)

System requirements

1Mb RAM and WB1.3

Speed

There is a section of the manual on how to slow-down playback and it's there for a good reason!

Manual

The manual can be a real nightmare to get into and is quite tedious in places.

Accessibility

The interface takes some getting used to, but it's really as good as it could be.

Features

The only feature that could be considered missing, is support for more formats.

Value

The price of around £200 puts this program firmly in the professional price range.

"If the mighty skills of ClariSSA weren't enough for you, then you'll be glad of this version"

91%

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TEL: 0181 807 2000

versions: internal modems won't work unless you have a 'Big Box' Amiga and a bridge board of some description. Amiga modems are usually the same as the PC packs but with some extra PD or shareware software added: although HiSoft have just released an Amiga specific modem/software pack which includes Internet access software.

5. This is a bit of a tricky one. Can you open a Shell window when the Installation process is about to start? If so, you should be able to enter a command such as 'Assign DH1: AQ1:' which may fool the installer into using the rather non-standard names which the Zappo insists on.

C128 LIVES AGAIN!

I own the following computer equipment; a Commodore 128 Computer, a Commodore 1571 five and a quarter inch double sided disk drive and a Philips CM8833 Monitor. My son has an Amiga 1200 and I now wish to upgrade to the 1200 and therefore want to ask the following questions:

Is there an Amiga 1200 to C128 emulator? How can I use the 1571 disk drive on the 1200 to load data? How can I copy five and a quarter inch disks to three and a half inch disks, as I have a vast amount of data such as letters and database files?

Mr. R.V. Wilson
Liverpool

I wasn't able to find a C128 emulator for the Amiga, although there are several C64 emulators. I was likewise unable to find any way of connecting what is a very slow and out-dated disk drive to the Amiga. The only glimmer of hope is that I found a program called Over5 which can move data from a C64 to the Amiga. As the C128 is partly a C64, you might be able to move your files in this way. Over5 is available from the Aminet (CD-ROM or Internet site) or from a PD Library.



Can't get a decent picture? It may not always be the fault of your monitor.

SYNCING CHIP

Recently I became an owner of an A1500, for the second time I might add. This one has the ECS chipset and Kickstart 2.04 which is much better than the first A1500. My problem is with the variable Sync Monitor that I wish to use with it. The monitor works well with the VGA output from PCs. It's OK with Archimedes and Atari's

TOWER OF POWER



The Canon BJC-610 - as recommended by AF and appreciated by many of our readers.

I am so glad that I took your advice on buying the famous Canon BJC-610 printer as my Amiga is now in LOVE!... - but still not complete.

That's why I decided to write to you and get some advice on buying a Tower system with a CD-ROM drive and an extra hard drive for my A1200.

I am buying a SCSI interface for my Viper Mk2 so I am planning on using that rather than the PCMCIA slot and I need CD³² emulation for all my neglected games.

Do you have any ideas on what would be the best to buy? I have an A1200 with 340 Mb hard drive and Viper Mk2 4Mb extra ram and the other external peripherals.

Also where can I get a good size 15 inch monitor which can handle down to 15kHz?

Erol Ismael
Essex

You don't really need a Tower case as such: you might be better asking a PC dealer for an external double five and a quarter inch drive bay case, fitted with a power supply and SCSI connectors. That way you can connect the SCSI interface from the Viper to this miniature tower and fit a CD-ROM drive and a hard drive. Alternatively, a company such as HiQ will be happy to discuss how their PowerStation can be adapted to use your SCSI interface.

As far as software goes, you'll only need the AsimCDF3.0 driver package which is distributed by Blittersoft. This includes the CD³² emulation and lots of other goodies too.

A 15 inch monitor which syncs down to 15kHz? I don't think there is such a beast. AT announced a 17" monitor which syncs this low, but I've yet to see it. When I do, I'll tell you what it's like - that is if they can wrestle it from my vice-like grip.

at all resolutions, but not with the Amiga: why?

To say that the variable sync monitor does not display is not true, what is shown is fuzzy on the right hand side of the characters but fairly clear on the left side (not right and left side of the screen, but the Alpha-numeric characters). I would be very grateful for any help in solving this problem.

P.M. Volsing
Cambridgeshire

I'd guess that the monitor needs a little fine-tuning to suit the Amiga's output. Some Amiga's can seem to produce an output which is slightly darker than other systems. This could help to produce the lack of clarity which you are seeing.

The best thing to do is take the monitor (and the Amiga) to a local TV repair shop, where the engineer should be able to whip off the monitor's casing and then twiddle with the settings to try and improve the picture quality.

DRIVING ME NUTS

I am a dedicated Amiga user but I had to box my machine away 18 months ago. I have now set it up again but am a little confused as I've lost



Remember that any drives fitted to the A1200 internally are IDE, not SCSI.

touch with the Amiga scene.

My system is : A1200, 2Mb memory 120Mb internal Connor (SCSI) hard disk and one external drive.

1. In my local papers, people are selling CD³²'s



The Squirrel, and now the Surf Squirrel, are almost a de facto standard for A1200 SCSI connections.

for about £80 with a few games. In the *AF85*, there's an advert for a connection kit for the CD³² to A1200. I would like to know where the kit plugs into the A1200, the reason being, I've seen an advert for the Apollo 1220 accelerator, which plugs into the trap door. Are they all compatible. Or would I be better off buying a different CD-ROM?

2. What is a "Squirrel interface"? Where does it plug in and is it compatible with the items in problem one?

3. When I turn on my machine, one in every 10 times the hard disk light stays on. It spins like mad and it takes two and a half to four minutes for Workbench to load. This happened from

new and I've found that this file (DHO:L/disk validator) keeps on corrupting.

I've tried every virus checker/killer I can get but they always come up empty. I have to wait for the disk to stop spinning before I can copy the file from my original Workbench disks and then it works alright for a while.

HELP! I've got no idea what to do now. I've tried everything I can think of. It even spins and goes mad if I put in an autoboot disk. (still once every 10 or so times though). I'm worried that one day it'll just keep on spinning and never stop!

Tim Price
South Wales

First of all, any drives fitted internally to the Amiga A1200 are IDE, not SCSI. HDToolbox and other software may report that they are SCSI, but they aren't, they are IDE.

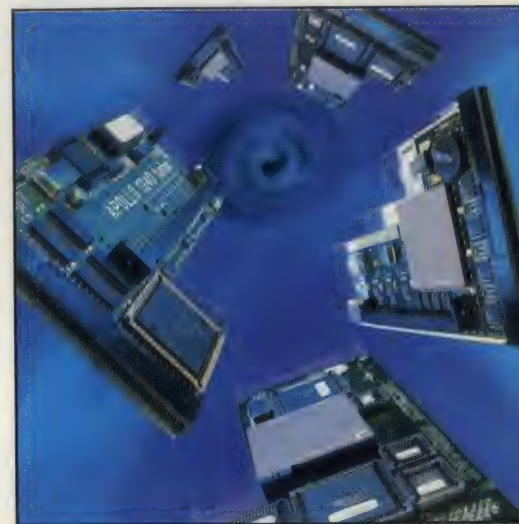
1. Links to the CD³² are (not surprisingly) of most use to users who already own both a CD³² and an A1200 or other Amiga. The hardware makes use of the Amiga's serial ports and so other peripherals will not interfere with it. However, it's not stunningly fast and if possible a CD-ROM drive connected via an interface such as the Squirrel will give much better results.

2. Oops, pre-empted myself there. The Squirrel is a SCSI interface which connects to the card (PCMCIA) slot on the A1200. It allows SCSI compatible peripherals such as CD-ROM drives and hard drives to be used, and it's nice and quick too.

3. The hard drive is definitely developing a fault (and hence it needs to be validated) but the cause is

hard to pinpoint exactly. It could be several things, and if possible I would back up important data to floppy at your earliest convenience.

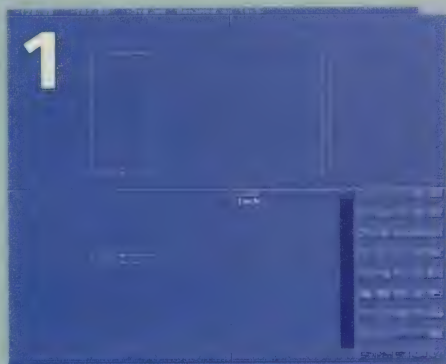
The drive itself could be to blame, although I would also check for a loose IDE cable (the cable connecting the hard drive to the Amiga's motherboard) and a defective power supply. The other possibility is that you are switching the Amiga off when it is accessing the drive: never switch off the power when the disk access light is lit.



A full test of accelerator cards for the A1200 appeared in *Amiga Shopper*, issue 64 (July).

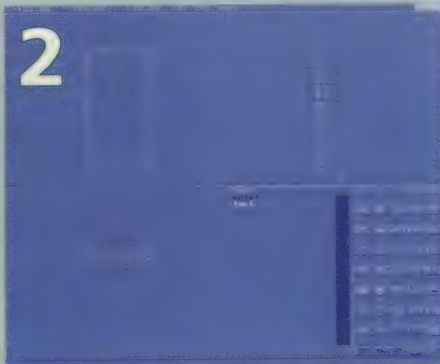
Continued overleaf →

1



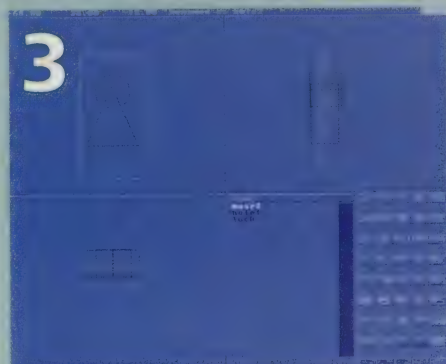
Firstly you need to create the lock into which the keyhole is going to appear.

2



Then create a cylinder and place it through the lock. This is the first hole that makes up the keyhole.

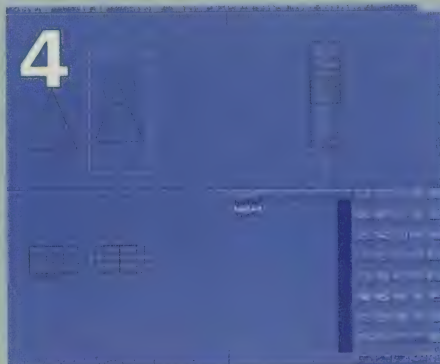
3



Create a prism, and place it through the lock too. This is the second hole which makes up the keyhole. Highlight the first hole. This is the "tool" which you are going to apply to the lock to make the hole.

Now select the modify tool "AND NOT", and select the lock. This will cause the hole to be "taken away" from the lock. Do exactly the same with the second hole.

4



Move or delete the original hole objects: you'll see their outline is still present! *Real 3D* won't redraw the new shape in the editor screen, so you'll need to remember what is happening.

REAL MESS

I've got myself into a real mess with *Real 3D* v1.3 and I just can't work out how the "AND" and "AND NOT" tools work. Could you explain them to me? I'm trying to create a keyhole in a door and I just can't suss it out.

Brian Lloyd
Dorset

5



Rendering the image. Here I've added a Key object, and you should be able to see the same technique used to make the hole that you can see in the key's handle.

NOT ENOUGH PCMCIA



After seeing all of the great stuff that you had on your first CD edition of *Amiga Format*, I thought to myself that I would buy a CD drive. I have an A1200 with Workbench 3.0, 6Mb of memory and a Zappo Smart Store Plus 250Mb hard drive. The hard drive goes straight into the PCMCIA slot.

I am thinking of buying the Power CD-ROM which comes with a SCSI interface and takes up the slot. Is there a way to connect my hard drive and CD drive, as I will want to pull most of the programs and files from the CD to the hard drive. I would be very glad if you could help me.

Andrew Leighton
West Yorks

I'm afraid it's just not possible to do this because both devices need to use access to the PCMCIA port and, as you know only too well yourself, you only have one.

The Zappo isn't a SCSI mechanism as far as I know, and therefore you cannot chain the CD-ROM drive to it. You'll therefore be needing a new interface for the CD-ROM drive.

Something like the SCSI Dataflyer would be ideal because it fits onto the internal IDE mechanism and provides a SCSI interface to which any SCSI CD-ROM drive can then be attached.

TOO FAST

I have an Amiga 1200 with a 2.5" hard drive and an Apollo 1220 4Mb accelerator card. The problem is that the Amiga will not boot up from the hard drive when I do a soft reboot. The screen goes blank and then the disk requestor screen comes up even though I can hear the hard drive running.

The problem has only occurred since I fitted the accelerator card so I assumed it to be faulty and returned it to the supplier who immediately changed it. But, when I got it home, there was still the same problem.

If I take out the accelerator and replace it with a 2Mb RAM expansion card there are no problems at all and the machine will reboot immediately from the hard drive. I can't afford to tear out any more hair as there was precious little in the first place!

Ian Macfarlane
Reading

I had this problem too, although with an elderly 3.5" drive and a 68030 card. It seems to be due to the fact that after fitting the card, the Amiga is a lot faster. In fact, it's so fast that it starts booting before the internal hard drive has had a chance to spin up to the necessary speed.

There is no easy way to fix things I'm afraid. You can either buy a newer, faster hard drive (I'd recommend a 1Gb 3.5" drive fitted internally with either a kit from Wizard or Eyletech) or make up a special bootable floppy disk which detects the missing hard drive and does a reset automatically. Get in touch with me again if you need to know how to make up such a disk.

THE CLASH

I have an A1200 with a 1.25Gb hard drive and I recently bought 8Mb from Special Reserve. The problem is that it disables the PCMCIA slot and therefore my hard drive. However, if I switch

the configuration of the jumpers on the board to 4Mb the slot works perfectly. This leaves me with only 6Mb instead of 10Mb.

How can I get the most out of my memory expansion without disabling my PCMCIA. You will probably say that I have connected something up wrong but I have read somewhere about somebody else with this problem - he got told that he was wrong but I know that he is right.

Also can you tell me about a program that creates a temporary RAM disk using free RAM from your hard drive. This would be helpful too as I have a 1272 hard drive.

Mark Castro
Hemel Hempstead

Sadly you don't reveal the make of your memory card, but unfortunately it sounds as though it isn't smart enough to know not to relocate the second bank of 4Mb away from the PCMCIA area: Some older/cheaper memory and accelerator cards won't do this, and frankly there is absolutely nothing you can do about it.

It's not a matter of connecting anything up incorrectly: it's just that if the second 4Mb bank overlaps the memory required for the PCMCIA slot, then it's tough luck.

When you say 'free RAM from your hard drive' I take it you are referring to Virtual Memory. Virtual Memory will fool many programs into storing data on hard disk instead of RAM, and although it's not fast it does enable many memory-hungry programs to run.

To use Virtual Memory you'll need a program called VMM, but you'll also need a piece of hardware called an MMU (Memory Management Unit). MMUs are present in most 68030s, 40s and 60s (although not in so-called 'EC' versions) which means if you have an accelerator card with a full 68030 fitted, you're laughing.

However, since whatever card you are using cannot deal with the PCMCIA memory problem, I'm

not convinced that you have a 68030 card and so I recommend you consider upgrading to one.

The Magnum from Wizard scored highly in a recent A1200 accelerator card round-up in our sibling magazine *Amiga Shopper*, and it also won't clash with the PCMCIA port.

AF

IF YOU HAVE A QUERY...

At *Amiga Format* we aim to answer as many questions as possible. Unlike some magazines, we don't just concentrate on our areas of expertise - we take on all your problems (as long as an Amiga is involved).

Here are a few tips on sending in questions:



Graeme Sandiford

- Be concise.
- Detail the actual problem as best as you can.
- Describe the events that caused the problem.
- Give full details of your equipment.
- Make sure your question is relevant and wouldn't be more easily solved by contacting the dealer from whom you bought the goods.

Bear these points in mind and fill in, photocopy, or copy the form below as best you can.

Send your letters to Workbench, *Amiga Format*, 30 Monmouth Street, Bath, Avon BA1 2BW.

Your Amiga:

Kickstart version:

Workbench revision:

Total memory fitted _____

Chip memory available _____

- | | | |
|-----------------------------|---------------------------------|-----------------------------|
| <input type="radio"/> A500 | <input type="radio"/> A500 Plus | <input type="radio"/> A600 |
| <input type="radio"/> A1000 | <input type="radio"/> A1200 | <input type="radio"/> A1500 |
| <input type="radio"/> A2000 | <input type="radio"/> A3000 | <input type="radio"/> A4000 |

- | | | | |
|---------------------------|---------------------------|---------------------------|---------------------------|
| <input type="radio"/> 1.2 | <input type="radio"/> 1.3 | <input type="radio"/> 2.x | <input type="radio"/> 3.x |
|---------------------------|---------------------------|---------------------------|---------------------------|

Extra drive #1 (3.5in/5.25in) as DF: manufacturer:

- | | | |
|---------------------------------|---------------------------|-----------------------------|
| <input type="radio"/> 1.2 | <input type="radio"/> 1.3 | <input type="radio"/> 1.3.2 |
| <input type="radio"/> 2.04/2.05 | <input type="radio"/> 2.1 | <input type="radio"/> 3.0 |

Extra drive #2 (3.5in/5.25in) as DF: manufacturer:

Hard disk: _____ Mb as DH

Manufacturer: _____

Extra RAM fitted - type, size (Mb) and manufacturer: _____

Details of other hardware: _____

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Anyone for Sadness?

Another Net.Sadness special this month. Sure, there have been exciting (sic) announcements from Viscorp concerning their ED system, but it's in the field of sadness that most of the recent breakthroughs on the net have taken place. One particular area of pathetic behaviour that is especially promising at the moment is the field of HTML-authoring.

SADNESS ON THE WEB

Following on from the phenomenon mentioned last month (or was it the month before? how time flies when you're enjoying yourself) of certain Amiga-zealots putting codes into their web pages to stop non-Amiga users from viewing them properly, Amiga Technologies themselves have got in on the act, and under a section for people who are having problems reading their web pages, the advice is "buy an Amiga 1200 or 4000".

At least this is slightly more promising than pretending that Mac and PC users live on another planet (or that they do in fact live on the same celestial object as Amiga users, but that they should be shot).

Yet another faction has decided to avoid any browser problems with their web pages by making them so appallingly uninteresting that the level of browser required to view them is Lynx. Amiga.net feels that it has a duty to expose some of the worst examples of sad web

Darren Irvine takes a look at some of the worst things about the Internet, and has some suggestions about what can be done to improve matters.

page design. Here are a few stunningly poor examples:

The Amiga Demo List is a collection of links to other Amiga demo related web pages and FTP sites, but it is quite frighteningly banal. If you want to check it out nevertheless, the URL you need is:

<http://www.isbiel.ch/~wabem/adl/Main.HTML>

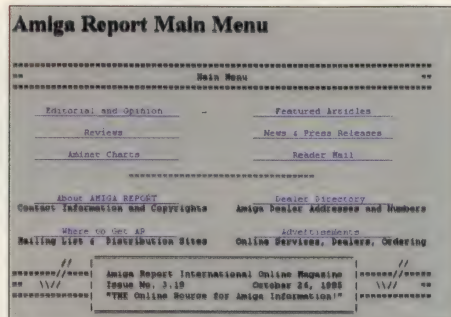
Wil's Amiga Page is another which falls into the category of "intrinsically quite useful but offensive to the eye by reason of extreme poorness". The URL in this case is:

<http://cips.ee.uwa.edu.au/~williams/Footy/home/amiga/Amiga.html>

For a real treat check out the Web site of Amiga Report Magazine. Whether you think much of the publication itself (I'll leave this as an exercise for the reader, it shouldn't take you long to come to a conclusion) their web pages are truly pathetic but if you still want to take a look the URL is:

http://www.omnipresence.com/Amiga/News/AR/ar319_Sections/menu.html

So, what can be done about the state of these sites, and in fact, should anything be done at all?

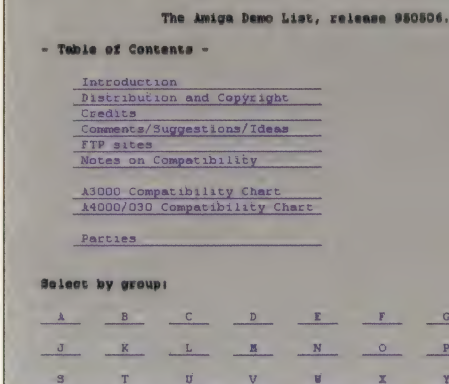


What can I say? Beyond the Tragic.

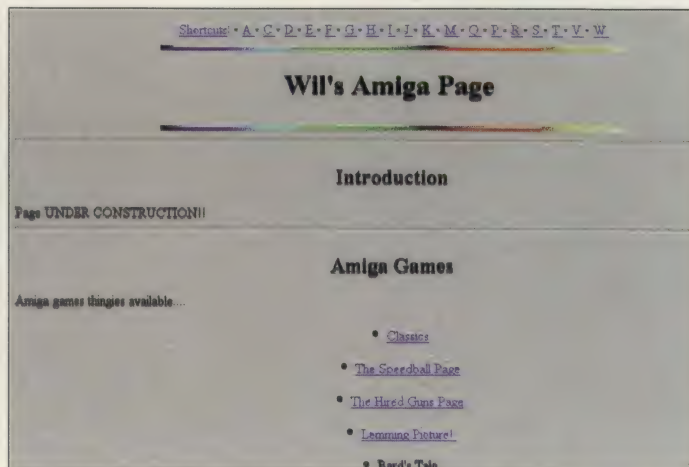
Well, in some cases crap web page design goes hand in hand with crap web page content, and nothing much can be done about this – now that the world, his uncle, and their pet spaniel "Eric" are on the Internet, we'll just have to accept the overall increase of "background noise" in the form of terrible web pages and a Usenet system mostly filled with spam, crosspostings and other nonsense.

In other cases however, there are some fairly useful Amiga related pages on the World Wide Web that simply look terrible, and don't

Amiga Demo List



If you're into the Amiga demo scene then this is actually a very useful page. It's just a great pity that it's also an exceptionally boring page...



Again, quite a useful site with links to some interesting places, but you have to admit that doesn't stop it being deadly boring to look at.

ARE YOU SURE ABOUT THAT?

Dr. Peter Kittel states on his Amiga History Web page (on Amiga Technologies' Server): "The first Amiga ever was the A1000 [...] The software for this grandfather of the Amigas still runs flawlessly on the newest models."

Amiga.Net says:

"Yeah, right, what - all of it?"

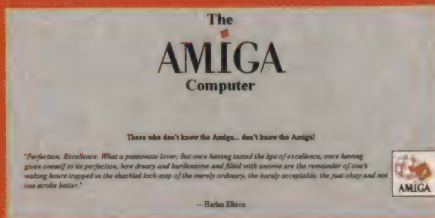
do anything to promote the Amiga's image on the net. So the thing to do is email these people and tell them their pages suck. I'm sure you'll agree that improving the Amiga's image can only be a good thing.

SADNESS ON USENET

Usenet has long been the domain of the true 'Sadness King'. It's the aspect of the Internet that most attracts the "I've got absolutely nothing at all of any value to say about anything anyone in this newsgroup might be slightly interested in, but I'll say it repeatedly and at length at every available occasion" type of user.

Recently there has been a huge surge of interest amongst the sadness community in the "irrelevant crossposted thread". What happens is that in say, rec.pets.goldfish there is a fairly on-topic debate concerning the relative merits of two obscure types of fish, and that this thread is of interest to the majority of readers of the newsgroup. This is fine, and doesn't bother people with absolutely zero interest in fish. Suddenly some bright spark gets the idea that it would be an "amusing" idea to suddenly add two, three, five, ten or a hundred completely irrelevant newsgroups to the distribution list of the thread (for some reason groups like alt.religion.kibo, alt.sex, and comp.sci.physics always seem to get added, but your truly dedicated sad crossposter will sometimes add an appreciable percentage of the total number of newsgroups).

MISGUIDED AMIGA USER OF THE MONTH



Nice web pages - dodgy taste in quotes to describe the Amiga.

If you're a regular (or irregular for that matter, since the frequency of your visits to the toilet are strangely of no interest to Amiga.net) reader, you'll be well aware of the amount of mad, deranged, and downright psychotic

people who have access to the Internet. And you'll know that not all of them are PC owners. In fact, in many cases it is the Amiga users who are most vocal in their madness, the first to make the leap from pointless argument and flaming to obviously brain-damaged ranting and morally dubious behaviour.

We've already seen examples of people who think of their Amiga's as "girlfriends", but it's quite another to quote science-fiction writers and in the context of the Amiga say things like: "Perfection. Excellence. What a passionate lover". If you can get past his use of this Harlan Ellison quote at the start, check out Walrus' otherwise useful (and it has to be said, well presented) Amiga page at: <http://www.uga.umd.edu/~walrus/Amiga.html>

What happens now is that the thread develops into a vicious argument between the groups involved, and the thread becomes very hard to kill off.

Don't start these threads, either by crossposting or starting a multi-newsgroup troll (a bogus message designed to provoke angry or enthusiastic response from the readers of a newsgroup - the "going for well over a year now and showing no signs of slowing down" thread "Do you want 1000 nude web sites" is a classic example of trolling sadness). You might think it's amusing to do so, but really it's not - you'll look like an idiot to anyone who has a clue about how the Internet works.

The best way to deal with these threads is to never reply to a message that has a large distribution list, or if you really must, edit the message headers so that you are only replying to the message in the group that is relevant.

SADNESS VIA EMAIL

OK, so this is a bit of a personal gripe, but it does relate to the larger subject of netiquette. Basically, all of you people out there who don't actually know me, or any of the other online

magazine writers, stop emailing us with "Tell me why my ISDN router isn't working or else" type messages. Of course we don't mind trying to help with simple (or occasionally complex) problems, but as with any other field of life, if you're looking for help from someone you don't know, don't just wade in and demand that they drop everything that they're doing and rush to help you out.

If you're looking for a bit of a hand from a magazine writer say, or from someone who appears knowledgeable on a newsgroup you read, email them in the first instance and ask whether they are prepared in general to help you out. They'll be far more likely to reply to a general ask for help than an unsolicited and detailed list of all your problems with a date by which you would like them resolved. Remember - on the Internet you must be as polite to people as you would be anywhere else - in some cases more so.

OK - rant over - and if you still feel liking asking me for help, then contact me at:
Email: darren@plasma.thegap.com
Fidonet: 2:443/13.18
I usually (but not always) ignore my mail.

NOT QUITE SO SAD USEFUL WEB SITES

The so called...



...is back!

- ✓ What's New: on this Site..... Rumour Quicklink
- ✓ News: Magazines, Newsletters, Rumours ..
- ✓ User Page: International Amiga Users' Group [new]
- ✓ User Support: Users groups, mailing lists, BBS's, newsgroups, WWW sites
- ✓ Hardware: About the machines and peripherals for them.
- ✓ Software: Where to get it, how to use it, etc. Plus [QuickLink to AmigaNet]
- ✓ Projects: Uses of amigas for Art, Film, science, commerce, fun.

The Amiga Home page is a good starting point for Amiga-related web exploration.

This is a useful site if you are interested in finding out the best way to go about HTML-authoring using your Amiga.

AMIGA HOME PAGE

<http://www.omnipresence.com:80/amiga>

AMIGA LOUNGE

<http://www.iaehv.nl/paul/amiga.html>

Suffering from a mental disorder and are considering ditching AmigaOS and running Unix instead? If so, NetBSD Information is the site for you.
<http://plukwa.pdi.lodz.pl/NetBSD>



Do you like these pages? Would you like to create such pages yourself as well? That isn't as daunting as you might think. All you need is your Amiga. Just use a suite of programs called HTML-Heaven. It uses ARExx to easily interface with a host of Amiga editors (like CygnusEd, TTX, GoldEd, Final Writer to name but a few) And if you want it to be WYSIWYG, it's a synch to write a little script to interface with any browser having an ARExx port (like AWeb or AMosaic) So every change you make in your editor with HTML-Heaven can be viewed immediately in your WebBrowser. If you want to know more about this suite, you can browse through the manual. And if you like what you see you can take an evaluation version of HTML-Heaven home with you.

NEW: HTML-Heaven now supports WYSIWYG preview using your standard Amiga browser. This makes for easy viewing of the changes you just made. Use the new AutoView feature to automatically save the document you are working on in your editor every time you select a tag and then immediately have it reloaded in your WWWbrowser.

We've now added a dedicated HTML-Heaven Support Page where you can download the latest scripts, view announcements and obtain tips from other HTML-Heaven users.



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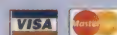
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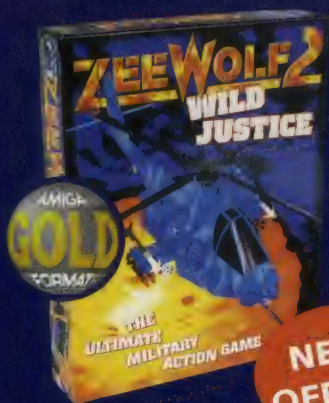


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Helicopters, guns, tanks and 32 staggeringly playable missions. Action fans and anyone who likes to think on their feet will lap up this gem of a game.

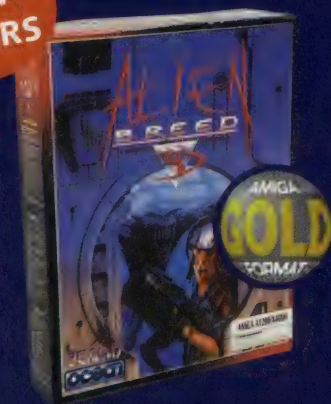
NEW OFFERS

ALIEN BREED 3D

AMIGA FORMAT 93%

If you've got an A1200 then you positively *need* this game.

Tension, excitement and rock solid gameplay. A classic, matey!

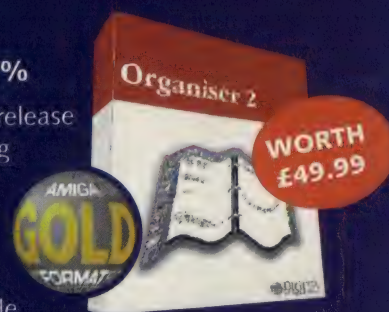


ORGANISER 2

AMIGA FORMAT 92%

Organiser 2 is the latest release of Digita's award-winning software. We gave it a stonking 92% in the February issue and gave you a time limited working version to sample on the coverdisk.

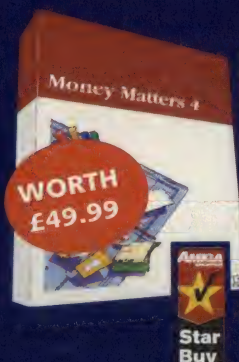
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Blitz Basic 2.1

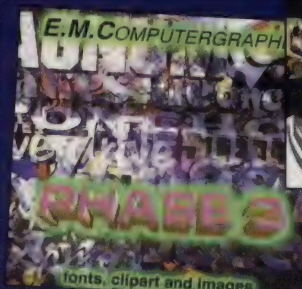


NEW!

Probably the single most important piece of software in the Amiga arsenal. This amazing programming language enables you to write, compile and run your very own Workbench friendly applications. Blitz is responsible for some of the best games ever to be produced on the Amiga and this latest version includes support for AGA machines – If you're serious about the Amiga you can't afford to miss out.

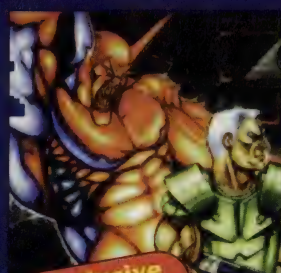
Description	Blitz Basic 2.1		
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Phase 1, 2 and 3



E.M. Computergraphic's excellent CDs are full of fonts, clipart and images. Essential elements for many DTP users. Save £4 off each CD or £15 when you buy all three!

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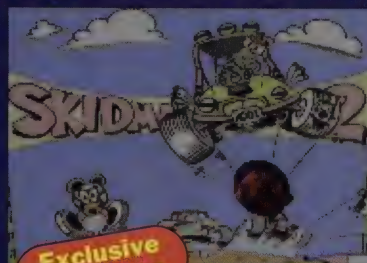
Gloom

Top of the A1200 chart for ages and given a well-deserved Amiga Format Gold award, Gloom is an excellent, atmospheric and darned frightening shoot-'em-up. This game takes you roaming through levels, maps, mazes and secret rooms and, to spice things up, you get to blast your way through ghouls, devils, general nasties, weapons, blood and gore. Get it today!



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Super Skidmarks



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An Amiga Format Gold with 92% in issue 71, Super Skidmarks was described as "the best driving game in its class ever seen on the Amiga". It's a racing game all about control, skill, timing, confidence, aggression, instinct and ability. Test yourself against yourself and your friends.



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NEW!

Exile

This platformer come shoot-em-up combines arcade action with a puzzling adventure. You're a spaceman complete with jetpack and your mission is to fly around the landscape collecting and using the objects you find. A gem of a game.

Description	Exile		
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NEW!

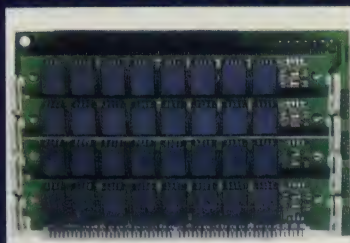
Super Tennis Champs

Described as one of the best tennis games on any platform, it won a Gold award (AF79 90%). A superb control system and players with character.



Description	Super Tennis Champs		
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A500+ and A600 1Mb RAM Upgrades



A600 version shown

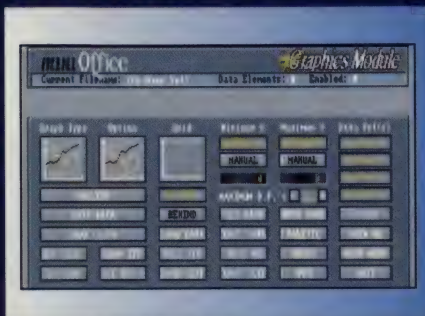
If you have less than 2Mb RAM, you are at a serious disadvantage, so why not take the opportunity to upgrade at this low price.

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Mini Office



An impressive collection of database, spreadsheet, graphics and word processor programs straight from Europress.

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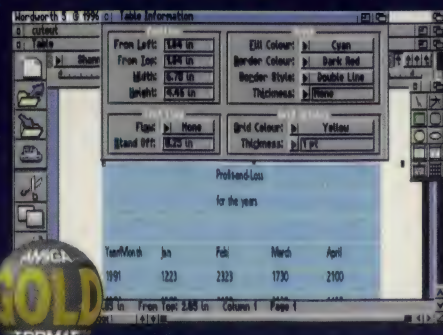
Wordworth 5

This new version of the Amiga's most popular word pro is ideal for both home users and professionals. This is much more than a program to write letters - it's a complete document design package with a range of new features including drag and drop style sheets.



Description	Wordworth 5		
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Wordworth 5SE

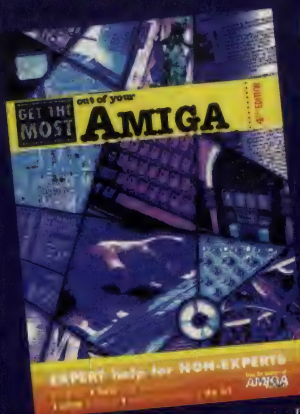


The Wordworth 5 Special Edition will appeal especially to users who don't really need the complete range of features offered by Wordworth 5. It's a slimmed down model at a reduced price but it still contains all the important additions that set it apart from the previous version.

Description	Wordworth 5SE		
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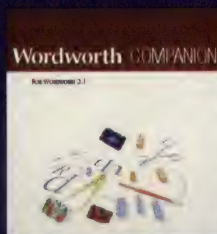
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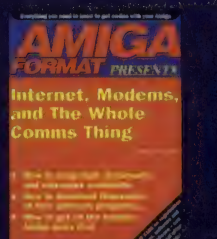
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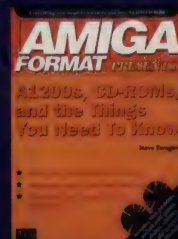
Wordworth Companion

This guide was written with the full support of Digita International. It contains in-depth explanations of every aspect of the software and includes a bonus disk packed with fonts and clip art.

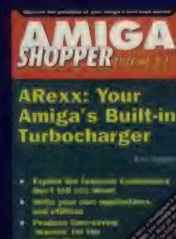
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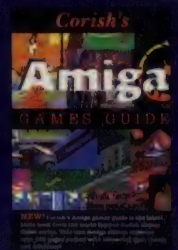
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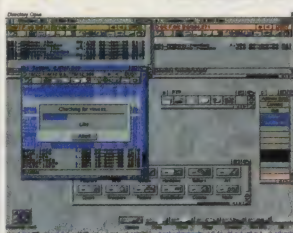
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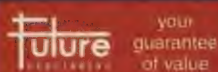
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AF CREATIVE



Darsy, or Darren Irvine as he is better known, obviously has a soft spot for curries. If you would like to view these wondrous images then follow our guide to getting connected **page 90**

AMIGA
FORMAT

Nick Veitch

Well we've introduced two new tutorials for you this month. The first one coincides with last month's excellent Coverdisk. *OctaMED 5* should be a name familiar to most, but if you've ever been unsure just how to use it then Darren Irvine should have all the answers.

Our second new tutorial takes off where the last one finished. John Kennedy gave us an exhaustive 10-part guide to getting the most out of *Real 3D* but now it's Graeme's turn to prove to us what he knows about *Real 3D*'s big brother - *Real 3D 2*.

TUTORIALS

90 INTERNET TUTORIAL

Last month we looked at installing AmiTCP, now it's time to think about installing some other software. To do this you need a good file transfer program and there are two main contenders NcFTP and Gui-FTP.

93 OCTAMED TUTORIAL

Anyone who uses their Amiga for musical purposes will be familiar with OctaMED, but to help you really get the most out of the latest version of this superb program we are starting a series of new tutorials.

96 REAL 3D 2

Graeme Sandiford has always been a fan of *Real 3D 2* so we decided to let him impart some of his hints and tips.

100 BLITZ BASIC

Discover how to define and use a SuperBitmap Window and a suitable gadget for scrolling up and down.

Time for the Accessories...

Darren Irvine takes a look at some of the applications you'll be needing when you get online.

Last month we looked at installing *AmiTCP* – the software required to get connected to the Net. It's not actually a lot of good on it's own, and you'll almost certainly want to run additional software such as a Web browser, or IRC client. In order to get hold of other pieces of software however, you'll have to make use of one of the most basic Internet tools – FTP. FTP (or File Transfer Program) is used to copy files from other computer systems on the Internet to your own Amiga (or vice versa). All of the software mentioned here is available from Aminet – see the boxout.

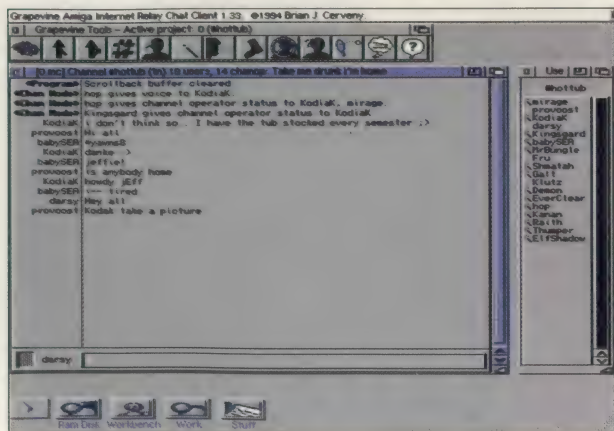
AmiTCP itself comes with a basic version of this file transfer program, called *NcFTP*. This is almost a straight port of the original *Unix* implementation of FTP, and is command-line driven from the Shell.

The best way to explain how FTP is used is to give an example. Say you want to get hold of a file called "test.lha" that you know is stored in a directory "/pub/files" on a server "ftp.test.com". Firstly, you need to connect to the server using this command:

ncftp ftp.test.com

When the connection is made, you will be prompted for a username and password. In almost all cases of using FTP on the Internet, you will be using what is known as "Anonymous FTP" and this refers to the fact that you use the

Grapevine is an easy-to-use IRC client that is very simple to get up and running.



AMINET

Aminet is the place to look for all your internet and comms related software. All of the programs mentioned in this month's tutorial are available in the /comm/tcp directory on any of the Aminet mirrors.

Use one of the following FTP sites:

<ftp.wustl.edu/systems/amiga/aminet/comm/tcp>

<ftp://ftp.uni-paderborn.de/pub/aminet/comm/tcp>

<ftp.doc.ic.ac.uk/pub/aminet/comm/tcp>

The programs here are contained in the following archives in the previous directories (correct capitalisation is necessary). AmiNet is always being updated, so some of these filenames may change - do a "dir" when you start and look for a similar filename, if the one's mentioned here are wrong.

PROGRAM NAME	ARCHIVE
Gui-FTP	Gui-FTP.lha
MFTP	mftp.lha
Grapevine	grapevine-1_33.lha
AMosaic	MosaicAmiTCP.lha

username "anonymous" when logging on. In most cases you will be prompted to supply your own email address as a password.

Next you should move to the directory in which the file you want is stored:

```
cd /pub/files
```

If you have mistyped the directory path, *NcFTP* will let you know, and you can try again. The next thing is to actually download the file:

```
bin
get test.lha
```

Note that the “bin” command above is used to tell *NcFTP* that the file we are transferring contains information other than plain text, i.e. 8-bit binary information. In most cases it's safer to select binary mode.

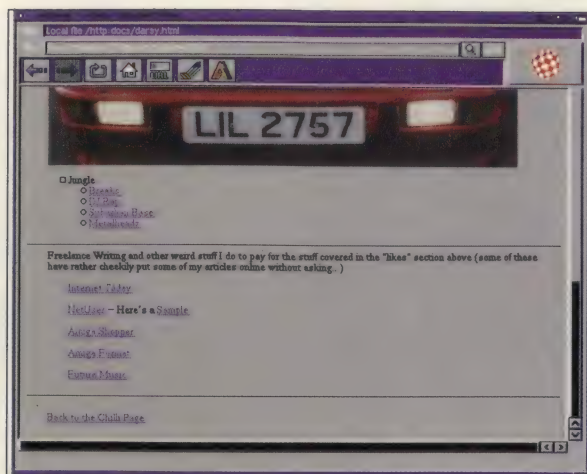
NcFTP works well enough, but it isn't exactly user friendly, and not at all what Amiga users are used to. The first thing you should use *NcFTP* for then is to obtain a replacement for it.

There are at least two main contenders and both have their advantages and disadvantages. The first is *Gui-FTP*, a nice looking system which runs in a re-sizeable window on your Workbench. Although it's easy to install, the distribution archive doesn't actually supply an icon for the program, so you'll have to sort one out for it yourself. The other main problem with *Gui-FTP* is that text-mode transfers have not been fully implemented in this early 1.1.0 version, but you can always transfer text files as binaries – it's just a little slower. On the plus side, actual file

transfers are nice and quick, and support for various remote file systems is excellent – you should have no problems using any remote system from the ubiquitous *Unix*, through VMS and even Windows NT servers.

The other system which can be used as a replacement for *NcFTP* is *MFTP* – an MUI based system which runs on it's own screen, or on a shared screen with another MUI application such as *AMosaic*. The most obvious drawback with this system is that you must have already installed MUI (Magic User Interface) before you can use MFTP. In case you don't already know, MUI is a set of workbench extensions which programmers can use to build up various applications more easily. Since you will almost certainly want to install *AMosaic* on your machine, you will need MUI anyway, and so this problem becomes academic. Be aware however, that programs using MUI almost always require more than 2Mb of RAM to run properly – if you want to get the most from Internet software, you're really going to have to shell out for a RAM expansion.

Apart from the MUI consideration, *MFTP* is again a nice looking system which in some ways seems more user friendly than *Gui-FTP*, but certain aspects of remote file systems (most notable Unix style directory “links”) are not implemented properly, and you sometimes have to resort to typing in the remote directory path by hand rather than by clicking on the directory names in the remote file requestor.



The text highlighted in blue and underlined are "Links" to other pages, some on my machine and some to other peoples web sites.

However, MFTP does offer the option to use old style FTP commands directly using a text requestor at the bottom of the screen – handy if you need a quick reminder of why the GUI was invented.

Which of these systems you choose to use is really up to you, but unless you really like the look of the MUI based system, and have the memory to run it, my advice would be to stick to the Workbench based *Gui-FTP*.

WHAT OTHER SOFTWARE?

Nowadays when people talk about the Internet, it seems what they really mean is the World Wide Web, and just about every type of computer currently in use has had a Web browser program developed for it. The Amiga is no exception, and there are a number of browsers available. The system that's been around for the longest is *AMosaic*, and although there are other better systems available, it's the simplest to get going – we'll look at the others later.

AMosaic can handle most of what the Web can throw at it – the most notable exception is the lack of support for the additions to the standard HTML that have been added by Netscape for their browser.

Like MFTP, *AMosaic* requires MUI to be installed first before it can run,



To view some of these wonderful images click on any of the individual boxes or select "Load Images in Current" from the "Options" menu.

and also requires more than the 2Mb of RAM found on an unexpanded A1200. *AMosaic* is, of course, easy to use – if it wasn't user friendly it would defeat the object of having a Web browser in the first place.

AMosaic has an ARexx port, allowing among other things, the user to build up a list of favourite sites as a "hotlist" that can be called up at any time allowing quick access to useful pages. There's also an extra program available (called appropriately enough "Hotlist") which allows your hotlist to be displayed in a window on top of the normal *AMosaic* screen for even quicker access to your favourite pages.

Once you manage to get *AmiTCP* up and running, actually installing the *AMosaic* Web browser is pretty simple. In the first instance, just create a directory for it and unarchive into the newly created directory. Again, calling it something like "AMosaic" would be a neat idea. Now for the bad news – to get

AMosaic to run you need to install Magic User Interface or MUI. MUI is a shareware GUI extension system that makes it easy for programmers to create complex user interfaces with very little effort. For the user it offers the control of being able to customise the look and feel of any program using MUI. The downside is that MUI is fairly slow and also somewhat memory intensive. Installing MUI is straightforward – simply a matter of extracting the archive, and clicking on the Install icon – and waiting for quite a while.

To actually get started on the Web, simply make your connection to the Internet and click on the *AMosaic* icon. Finding your way around the Web is fairly intuitive and *AMosaic*'s own features are pretty simple to get to grips with. See the boxout for a simple tutorial. We've looked at just a few of the items of software available for use on the Net. Next month, we'll take a look at your Email system.

JARGON

Browser – A piece of software used to navigate the WWW by displaying the Hypertext pages and allowing the user to select any the links displayed.

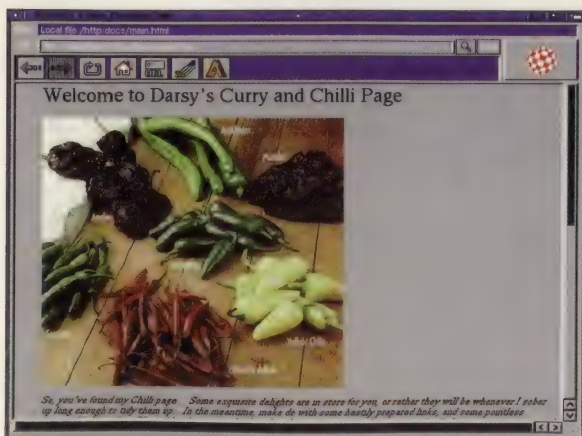
Domain Name – The text equivalent of an IP number. When you access an Internet site via it's name, this name is translated into the IP Number by a computer belonging to your ISP known as a Name Server.

IP Number – The 32-bit number representing the "address" of a particular computer on the Internet. You'll need to know your IP number as well as the machine belonging to your ISP that is to act as your gateway.

ISP – Internet Service Provider. A company such as Demon Internet or Atlas who basically sell access to the Internet. They have host machines that are on the net full time to which you dial in using a modem to connect to the Internet when you want.

SLIP – Serial Line Internet Protocol. One of the two main protocols for accessing the Internet over a telephone connection. The other is PPP – Point to Point Protocol.

TCP/IP – Transmission Control Protocol/Internet Protocol. The basic mechanism by which all data is passed across the Internet.



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OctaMED

Tutorial

OctaMED 5 is the latest version of the Amiga's favourite music programme and Darren Irvine has some advice on getting started.

What exactly is *OctaMED*? *OctaMED V5* is the latest version of a program that most people interested in using their Amiga for music have been using for as long as they can remember. It falls into the general category of music software known as "trackers", which basically means that it lets you make tracks consisting of the Amiga's internal samples.

The original trackers allowed up to four of these tracks to be grouped together to form a "block", since four is the number of samples that can be played at once by the Amiga's hardware in normal circumstances. The tracker software then allowed you to construct a number of different blocks and to then string these blocks together to form a song. Commonly, when a song and its samples are saved together in one file, this file is known as a "Module".

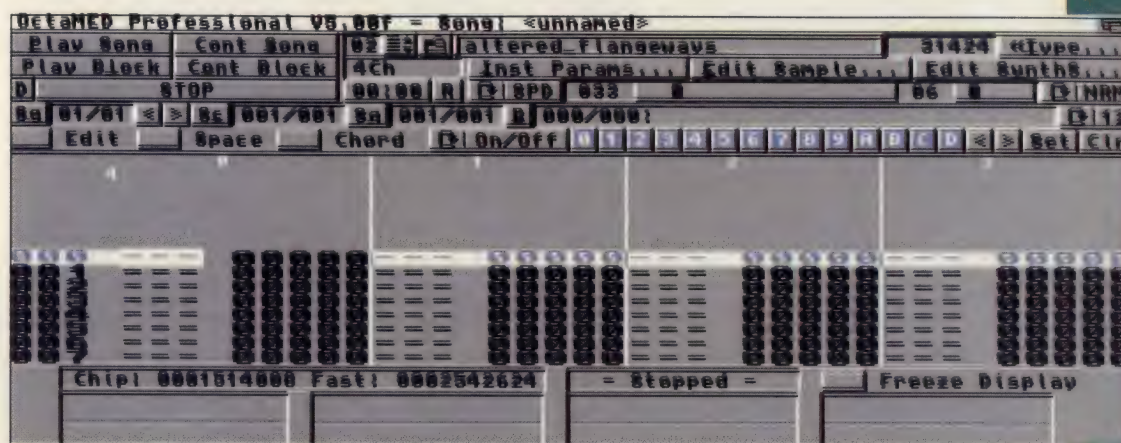
OctaMED was the first tracker to make use of extremely clever programming techniques to enable the doubling of the number of samples that could be played (hence the "octa" part of the name – the previous version of the program was simply called "MED").

CONFORMING

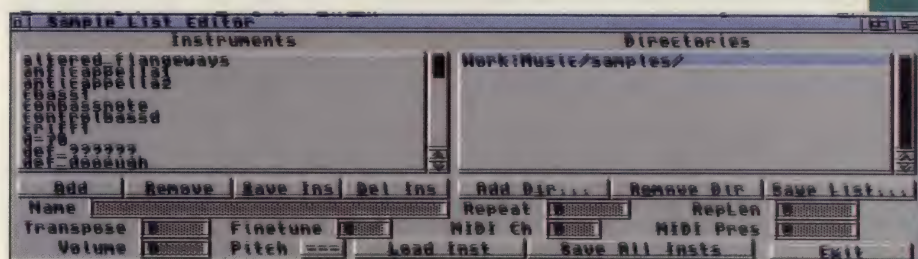
The original versions of the program also featured a rather non-standard user interface, but by the time version 5 arrived, the program conformed to all the Amiga GUI requirements. By this stage too, the number of tracks per track had been increased to an impressive 64, although 8 is still the limit for internal samples – the rest can be used for such purposes as playing external instruments via MIDI.

It's by using MIDI that *OctaMED* can compete with purpose designed sequencing software, and if you are intending to use a combination of the Amiga's internal samples and an external synthesizer or sound module, then *OctaMED* is a near-perfect solution.

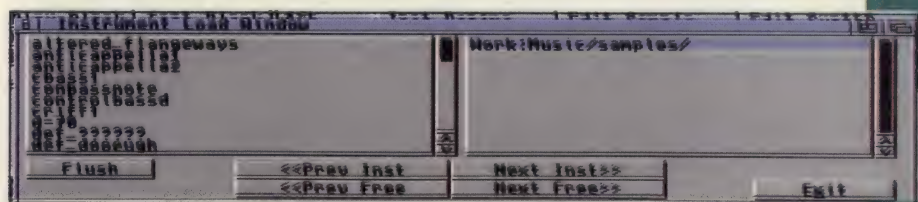
It also features built-in sampling software, so you don't have to mess around with yet another piece of software to create your samples in the first place – and of course *OctaMED*



When you first run *OctaMED 5*, the screen can seem a bit daunting with a huge array of requestors and buttons available in addition to the pull-down menus. It won't take you long to get to grips with the basics however.



To get started, you first need to set up the directories in which you wish to place your samples. Use the "Sample List Editor" option from the "Display" menu. You can then add any number of directories on any partition of your hard drive.



Once you have set up your sample lists, any samples contained in any of the directories you have set up will be made available in the Instrument Load Window. This means that you can group similar samples into separate directories, but still have them instantly accessible from just the one place.

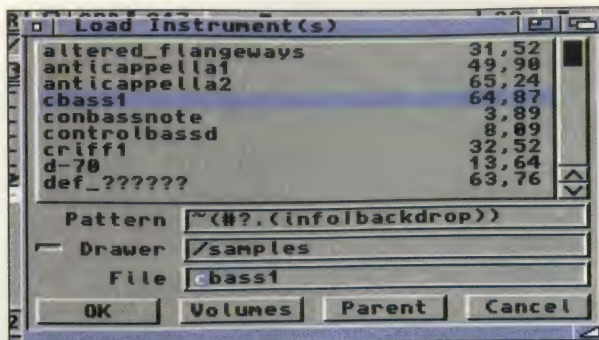
supports the loading in of the standard Amiga sample format files, so you can use other peoples samples. In fact, you can use other peoples modules – even if they were originally created using trackers other than *OctaMED* – all major formats are supported, as are the older formats of MED and *OctaMED* modules.

GETTING STARTED

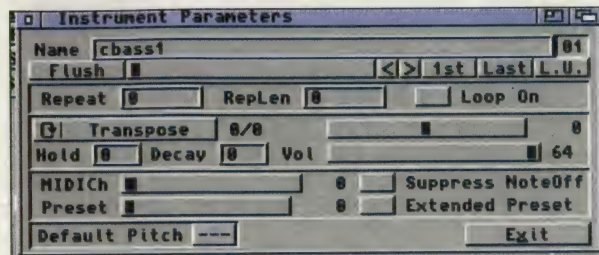
Initially, the *OctaMED* screen can appear pretty daunting, bestown as it is with a wide range of buttons and

requestors – along with the distinctive track lists in the centre of the screen. Perhaps the best way to get a feel for the basic principles behind *OctaMED* is to load a sample, and see how the keyboard controls the sound that is played. It will help here to have a bit of an idea of how notes on a conventional piano style keyboard are arranged, but even if you are a complete newcomer to the world of music, you should be able to get going anyway, by just playing what sounds good to you.

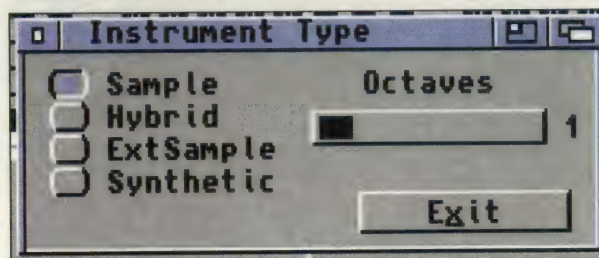
Continued overleaf →



You can also use samples that are not contained in any of the directories that you have set up (for example, samples that are on floppy) by using the "Load Instruments" requestor.



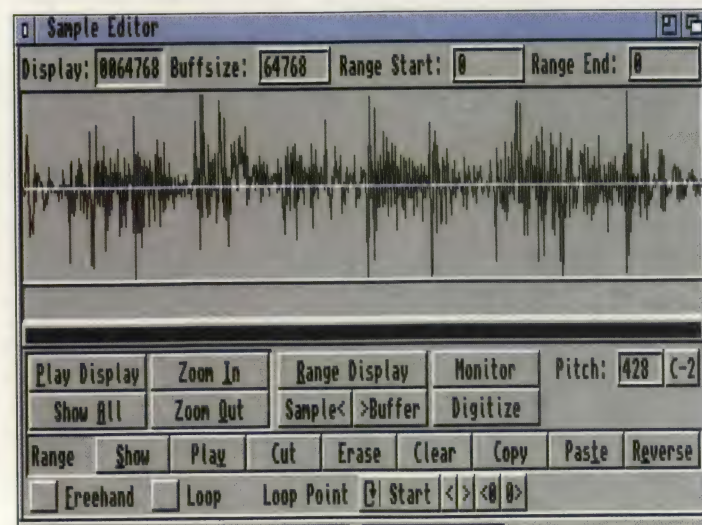
Clicking on "Inst Params" brings up the Instrument Parameter window. This window is used to control all of the basic attributes of an OctaMED instrument.



The Instrument Type window determines the overall nature of the instrument. For example whether it is a sample or synth sound or a combination of the two.

1. BRING UP THE LOAD INSTRUMENT WINDOW

This can be done in one of three ways – either select "Load Instrument(s)" from the "Instr" menu, or click on the Load Instruments button (it's the fourth button from the left on the top row – the one that looks like a folder). The third way it to use the keyboard shortcut – "Amiga + I".



OctaMED can be used for creating your own samplers, and the program also incorporates a useful sample editor for trimming and looping your samples.

2. MOVE INTO THE DIRECTORY

This is the directory where you have put your samples (if you don't have any, you're not going to get very far with OctaMED – there are some with the supplied installation of OctaMED).

3. LOAD A SAMPLE

This is done by double-clicking on its name in the requestor. For now, pick a fairly simple sound, such as a piano or an organ.

Now we're going to see how the Amiga keyboard has been mapped to represent a piano-type keyboard. Later on we'll see how you can use a MIDI keyboard to much simplify entering notes in OctaMED, but for now we'll stick to basics.

The keyboard has been separated into two groups of two rows, each representing just over an octave of notes (with the upper half of the keyboard being one octave above the lower one). In addition to this, the control of which two octaves are in use is determined by the cycle-gadget on the far left of the screen, four rows of buttons down. Initially this will be set at "12", and each cycle moves the octave in use up by one, until it loops back to 12 again.

This sounds a bit complicated, but in practice it's fairly easy to get to grips with. With the octave cycle-gadget set at "12" the keyboard mappings to real notes are shown in the next column.

Setting the cycle-gadget to the next setting (23) means that the initial note on the keyboard ("Z") is C-2 and the next (34) means "Z" is C-3 and so on, with the other notes on the keyboard changing simultaneously. One thing to bear in mind here is that not all samples will play over the entire range of notes that OctaMED is capable of playing – in fact, most will only work over a three or four octave range, and will only sound good over a range of a couple of octaves. (Note – a trick we will come to later on is sampling the same

KEYBOARD MAPPING TO REAL NOTES

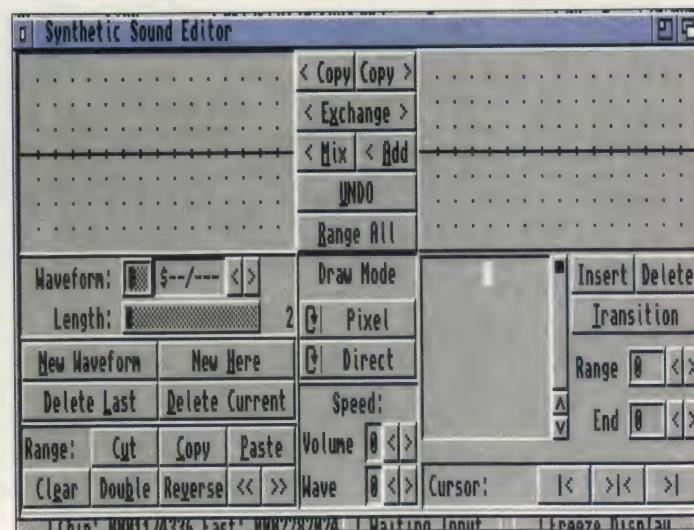
Z	C-1
Q	C-2
S	C#1
2	C#2
X	D-1
W	D-2
D	D#1
3	D#2
C	E-1
E	E-2
V	F-1
R	F-2
G	F#1
5	F#2
B	G-1
T	G-2
H	G#1
6	G#2
N	A-1
Y	A-2
M	A#1
7	A#2
,	C-2
U	B-2
L	C#2
I	C-3
.	D-2
9	C#3
;	D#2
O	D-3
/	E-2
0	D#3
P	E-3
[F-3
=	F#3
]	G-3
\	G#3

sound at a number of different octaves to extend it's usable range.)

Play about for a while to get a feel for how the keyboard is arranged – if the sample you have loaded doesn't seem all that useful, go ahead and try a few others – the keyboard mapping will be the same regardless.

RECORDING A TRACK

There are two main methods of recording an OctaMED track – Step Time and Real Time. The first of these



OctaMed also supports it's own synthesizer, which means that you can create your own sounds from scratch.

involves entering each note of the track in the appropriate place in time for that track – i.e. if you want a kick drum sample to be played on every fourth note of a track – you physically move to the fourth note and press the key corresponding to the pitch at which you want the kick drum sample to be played.

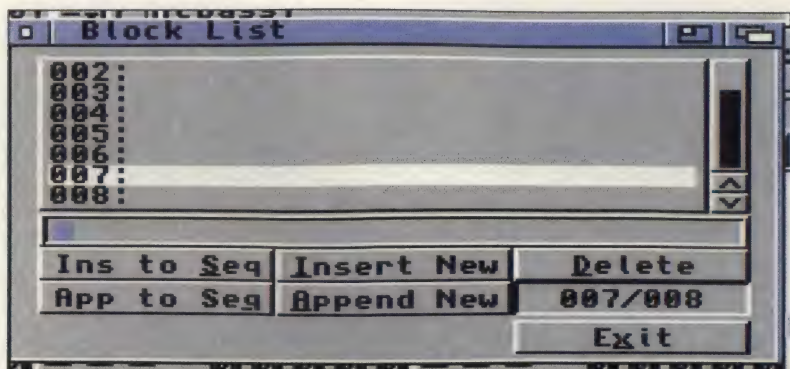
Once you have at least one track keyed in in step time, you can record more tracks in real time, by clicking on the "Play Block" button – this will endlessly loop the tracks you have recorded so far and you can record more tracks (or add to the existing one) by playing along in real time. Note to stop the looping of the so-far recorded tracks, either click on the "Stop" button or press the space bar.

To be able to use either recording method, you must click on the checkbox beside the word "Edit", signifying strangely enough that *OctaMED* is in Edit mode. In this mode in step time any keys you press on the keyboard will be recorded in the current position of the track on which the cursor is sitting, and the cursor will move to the next time position. In real time mode (when you have clicked on "Play Block" the notes will naturally enough be recorded in whatever position of the track happens to be underneath the cursor at the time you hit the key).

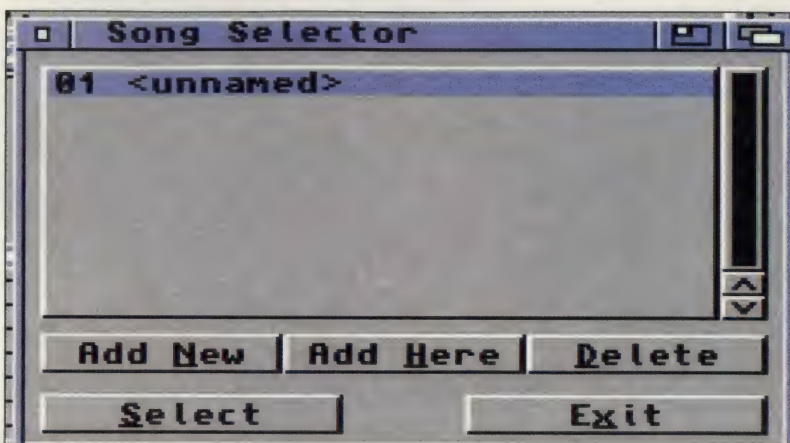
To get the feel of how *OctaMED* works, play around with recording different tracks – use a few different samples. You will soon get to grips with the basics of constructing a track – and when you have recorded several tracks simultaneously on different channels, you will have created a block.

NEXT MONTH

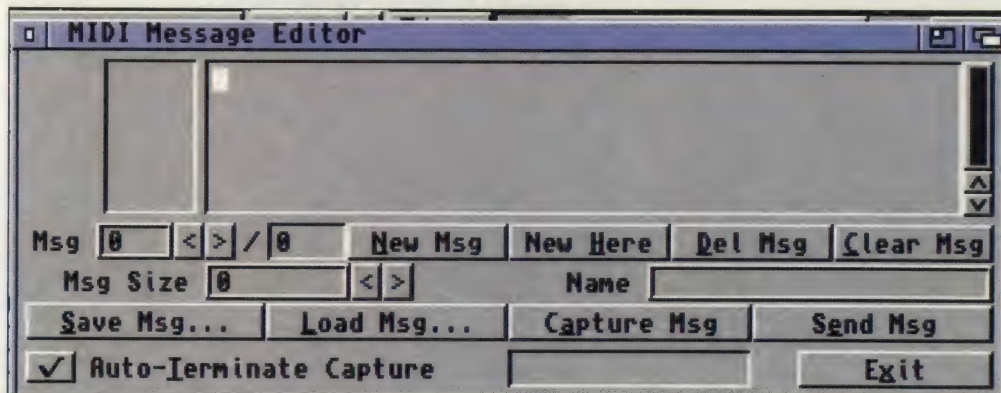
We'll be looking at how the simple recording techniques involved in creating tracks and blocks can be extended to creating entire songs and modules.



OctaMED songs are made up of a series of blocks, and you can select which block that you are currently editing using the Block List window.



You can also have a number of songs in memory at the same time, and the Song Selector window determines which song is currently in use.



OctaMED has comprehensive MIDI support, and the MIDI message editor window can be used to send SysEX and other MIDI data directly to external sound modules or synthesizers.

JARGON

SAMPLE

The Amiga's internal sound system operates by playing back long strings of numbers which are a digitised representation of a sound – these strings are known as "samples".

You can create samples yourself using a small external piece of hardware that connects to the parallel port of your Amiga, or you can obtain samples created by others – most Amiga BBSs have file areas of samples, and if you are lucky enough to have access to the Internet, you will have no problems at all obtaining a wide range of samples.

TRACK

This is the basic unit of a song composed on *OctaMED* (hence the descriptor – "tracker"). A track is basically a set number of notes (typically) 64 played automatically one after

another at a given speed (which is known as the "tempo" of the track).

BLOCK

A block is a group of up to 64 tracks, playing simultaneously. With *OctaMED* you can have up to eight tracks of internal samples, and the rest can be used to trigger external instruments via MIDI. You can also define up to a massive 999 blocks per song.

SONG

A song is basically a number of blocks that have been strung together. A song need not be composed entirely of separate blocks – indeed, it's common to play the same block a number of times before changing, and you can even return to re-use a block as often as you like within a song.

MODULE

Although you can save song data on it's own, and load the samples used in it separately, it is common to save both song and samples in one file – known as a "Module". Most BBSs have Modules composed by Amiga musicians on them, and AmiNet on the Internet is a huge repository for modules composed by Amiga users around the world – when you get proficient at using *OctaMED* there's no reason why your modules can't be there too.

MIDI (Musical Instrument Digital Interface)

A standard set in the 80s to allow musical instruments to communicate with one another and with computers. *OctaMed* has comprehensive MIDI support, allowing you easily to combine external sounds with the built-in samples or your Amiga.

Real 3D Version 2

We gave it away on our CD, now we're giving you a complete tutorial series, courtesy of the master, Mr. Sandiford.

After a series of tutorials on *Real 3D Classic* it's time to move onto bigger and better things – *Real 3D version 2*.

Real 3D2 is truly amazing. It's the single most powerful 3D animation system available on the Amiga and it embarrasses several graphics workstation programs in terms of features. Best of all it was yours free of charge on AFCD1 (issue 85). Unfortunately the CD-ROM edition was in short supply – I barely got one myself – and not everyone got a copy. So, as it only takes up a measly 6Mb of disc space we've put it on this month's CD.

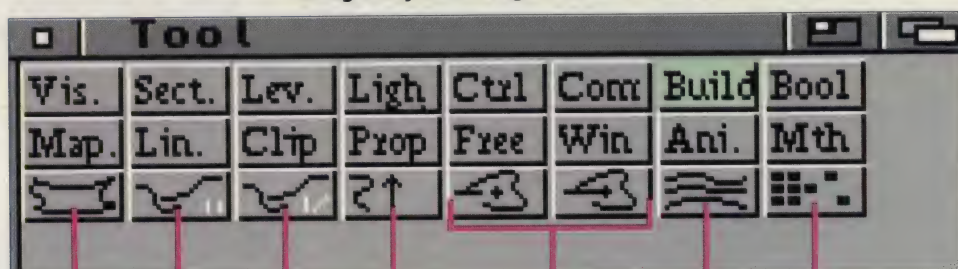
However, power always comes at a cost and *Real 3D* is no exception. You will need a powerful machine to get the best out of the program. 6Mb of RAM and an FPU is enough to get you started and you'll certainly benefit from a faster processor and more RAM if you intend to take advantage of all the features *Real 3D* has to offer.

Although there are huge differences in terms of features, the two programs have a lot more in common than it might first appear. Although *Real 3D2* looks different and complicated, it works in a similar way to its predecessor – it's just more configurable.

Right, rather than drop you in at the deep end with explanations of tangential forces, collision detection and the like we thought it best to start with the basics. This first installment will concentrate on the Tool window and won't go into too much depth on each feature, but remember there is on-line help available by pressing the Help key and the Amigaguide contains some good information.

BUILD TOOLS

This icon will bring up some of *Real 3D2*'s most powerful modelling tools – splines. They have the advantage of appearing extremely smooth when rendered and can be used to make organic shapes. Be warned though, they can take ages to render – *Real 3D3* is much quicker...



Mesh – a simple grid made up of splines (aka a spline patch), which can be very flexible.

Coplanar Sweep – creates a surface by sweeping one curve along another.

Orthogonal Sweep – similar to above, but rotates the profile curve along the sweeping curve (this will be explained further in a later tutorial).

Rotate – this works in the same way as it does in most programs – creates a surface by rotating a profile.

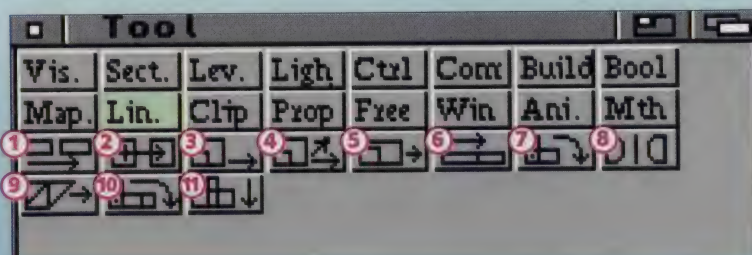
Swing/move and Swing/size – similar to rotate, but has extra curves to move or size the profile along.

Build from Curves – takes a selection of curves and turns them into a mesh.

Pixel tool – same as version 1.4.

LINEAR MODIFICATIONS

If you want to move, stretch or scale your objects you need to use this group of tools to do so. They are pretty straight-forward to use, just select your object click on the appropriate tool and you're away.



1. Move
2. Move Centre of Gravity
3. Size 2D
4. Size 3D
5. Stretch
6. Extend
7. Rotate
8. Mirror
9. Shear
10. Rotate/Extend
11. Deform

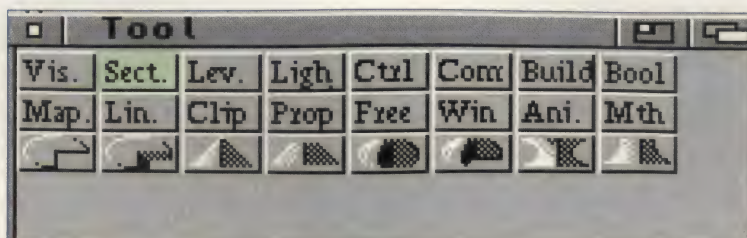
A very nice selection of glasses – but I'd much prefer it if they were full of fluids





You too could create a whole series of your own Baywatch babes.

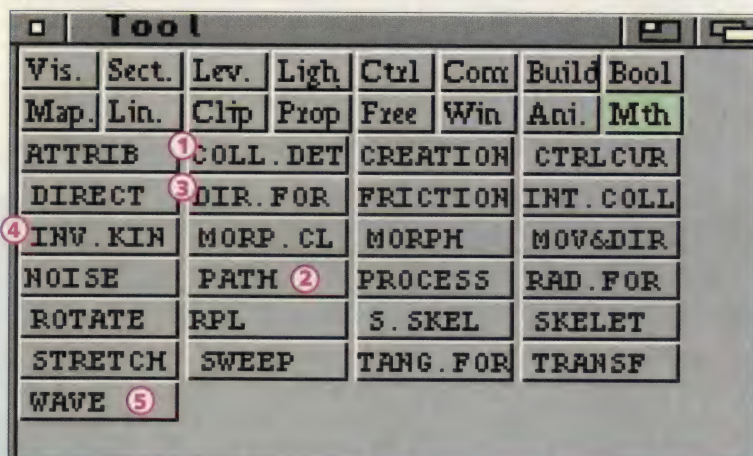
SECTION



This selection of tools are used to create sectional objects. The best way to think of them is as objects with bits cut out. They are quite straight-forward and all create objects look like their icons, although you may need to experiment a bit.

METHODS

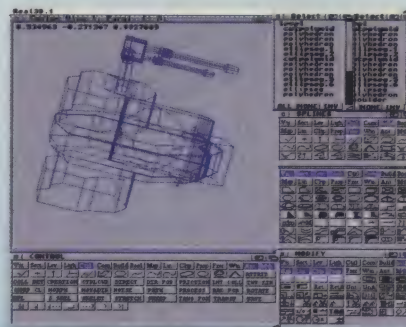
Here-in lies the true power of *Real 3D2*. Methods are different ways of, or indeed methods, of animating your objects. They are very powerful and more than a little confusing, but are well worth getting to grips with. Essentially, like the rest of the program, the methods rely on having the correct hierarchy structure. If you following the structure and explanations in the help file they should work.



- 1. Collision Detection** – this works by detecting collisions between different objects and enables them to respond to that contact.
- 2. Path** – a simple and direct method. Moves an object along a curve.
- 3. Directed Force** – uses a force that operates in a specified direction to influence an object or group of particles.
- 4. Inverse Kinematics** – restricts movement of skeletally controlled objects.
- 5. Wave** – applies a wave to an object or particle group. a simple and direct method. Moves an object along a curve.



These sorts of watches were once very popular but are now best left as an image on the computer screen.

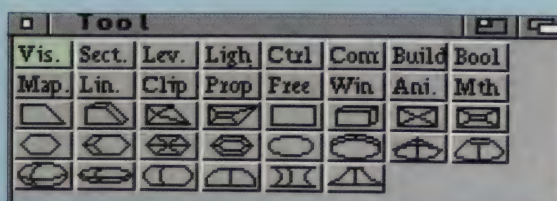


As you can see there are lots of little buttons so read this tutorial very carefully indeed.



Forget the special effects in Jurassic Park – check out the quality of this little monster

VISIBLES



These are otherwise known as primitives and form the basis of most modelling projects. They're basic shapes and, as with the section tool, appear much the same as their icons. Creating a visible object is easy and works much the same way as creating a visible. These objects are ideally used with Boolean operations to create more complicated objects.

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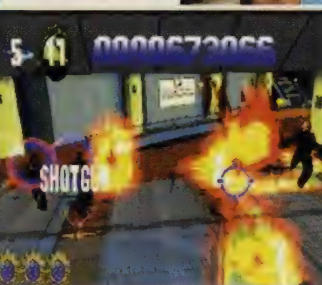
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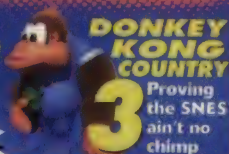


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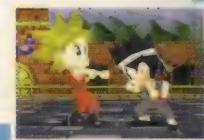
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It plays better than VF2, it's packed with features, and it's the sort of game your gran will kill for a go on - top Saturn pics!



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Blitz Tutorial

Over the last few months we have slowly been adding to our HTML document. Now it's time for **John Kennedy** to guide us through using **SuperBitMap Windows and Gadgets**.



```
; Define a BitMap

BitMap 0,640,500,2
; 640 wide, 500 high and 4 colours

; Open a screen to play in
; Which is 640 wide, 256 high and 4 colors
Screen 0,10,"john's browser"

; Open a Special Window

Window 0,0,640,256,$0+$0+$20000+$20+$0+$400+$00+$1000,"SuperWindow",1,2,0,0
```

The most immediately noticeable bug in the listing we were left with at the end of last month's tutorial, occurred when the text reached the bottom of the screen. It simply carried on off the bottom and was lost forever. Obviously we cannot simply assume that the HTML document will fit into one 256 line display, and so we need to plan accordingly.

I came up with some strategies to deal with the problem, and I'm sure you could come up with some yourself. See the boxout for the details.

NO NEED FOR A SUPERBITMAP

You might be wondering what a SuperBitMap is, but don't worry, there is no Kryptonite involved. Normally, when you define a window, the Amiga automatically sets aside a region of memory which it can use for displaying text and images. This is known as the BitMap. This is all hidden from you in most cases, as you simply open a window and let the operating system worry about reserving memory.

A SuperBitMap Window is a different way of opening a window. Before you open the window, you must define the bitmap yourself. Why would you want to go to all this bother? Because you are free to define a bitmap which is actually larger than the window display. The bitmap is like a large expanse, and the Window is, well, a window onto it all. It can only display a part of the total image at once, but it can be moved around.

Back to the HTML viewer therefore, and imagine that you open a large bitmap and open a SuperBitMap

Listing One: Running a program like this will hopefully open a screen and a window.

window. The HTML text can be sent to the bitmap, and then you can scroll the display Window up and down to see the entire document. This gives us two goals for this month's tutorial.

1. Define and use a SuperBitMap Window.
2. Define a suitable "gadget" for scrolling up and down.

IT'S A BIRD, IT'S A PLANE, IT'S A SUPERBITMAP!

As we saw, defining a SuperBitMap Window is a matter of creating a bitmap and then opening a suitable window. Defining a bitmap is easy, you use the command bitmap like this:

Bitmap number, width, height, depth

The "depth" is the number of bitplanes, and it works in the same way as the depth of a screen: i.e. a depth of two means four colours, a depth of four means sixteen colours.

To define the Window, we use the ordinary window command, but add the "SuperBitMap" flag and also include the relevant bitmap. Oddly, the SuperBitMap flag is missing from the official *Blitz* documentation, but you can trust me when I tell you that it's \$80 (that's 128 in decimal).

To open a screen and a window, you would then use a program similar to that shown in **Listing One**.

That's really all there is too it. When you create a program with these commands, you'll notice nothing special. The Window will open and look exactly like any other window. You can print text in it, and when you reach the bottom of the screen it will vanish as before.

OK, there is one important difference: the text printed off the bottom of the screen is not lost – it's printed on the part of the bitmap which we can't yet see. To shift the position of the Window around the bitmap, we use the command:

PositionSuperBitmap x,y

This does exactly as you might expect: it moves the Window to position x,y in the SuperBitMap. You can quickly test it by

PROBLEM SOLVING

1. Work out in advance how large the window is to be, and define the page size accordingly, using a proportional gadget to scroll up and down a larger-than-can-be-displayed SuperBitMap.
2. Work out in advance how large the window is to be, and define the screen size. The Amiga will automatically scroll up and down with no need for gadgets, but Menus will be lost at the top of the screen.
3. Start with a single page size. If more space is needed, close the window, make it larger and redraw the entire new page, using a proportional gadget to scroll up and down a larger-than-can-be-displayed SuperBitMap. Repeat this process if necessary.
4. Draw one page worth of text. If the page is to be moved, scroll the area accordingly and re-draw the contents.

opening a window, printing some text
and then including something like:

```
for a=1 to 200
```

```
PositionSuperBitMap a,a
    next a
```

There are drawbacks to the SuperBitmap: you don't get something for nothing. The biggest snag is that when you define the bitmap, it takes up memory. If you define a bitmap which is 640 pixels wide, 1024 lines high and 256 colours you have to make sure you have the memory available for it. SuperBitmap Windows must also be "GimmeZeroZero" Windows.

In return for sacrificing the memory, you get a very easy-to-use and very smooth scrolling system. In this situation, I think the pay off is worth it.

INSPECTOR GADGET

Now we need to add a **Gadget** to allow us to scroll the **Window** up and down. **Gadgets** are buttons which are dealt with in a very similar way to **Menus**. You define the **gadget**, link it to a **window** and let the **Amiga** look after drawing it. You can test for any actions by testing for special values – return to the **WaitEvent** **IDCMP** message handling stuff which we looked at in the tutorial several months ago.

Listing Two: This list of code shows how to add the Gadget to the program that we have been creating.


The hardest part involves defining the Gadget. There are several types of gadgets: Text (for entering a string of text into), Buttons (for clicking on) and Proportional Gadgets which allow you

to slide a little knob up and down or to the left and the right. This is the type we'll use, and we'll position it to the right of the screen.

To see any text which is off the bottom of the screen, the user only needs to click on it to scroll the screen up and down.

We need to use the Propgadget command, and it has arguments like this:

**PropGadget list, X,Y, Flags, ID,
Width, Height**

The "list" is a number which is referenced by an associated Window. X and Y are the location of the Gadget. Flags defines how the Gadget operates and Width and Height the overall dimensions. To add the gadget to our program we can use the code shown in **Listing Two**. That's about all we have time for but join us next time to discover how to add this to your list. 

NEXT MONTH

We will be looking at how to integrate the SuperBitMap and Gadget into the rest of the HTML listing.

o	Waiting
The	Line number of this particular line is number 11
The	Line number of this particular line is number 12
The	Line number of this particular line is number 13
The	Line number of this particular line is number 14
The	Line number of this particular line is number 15
The	Line number of this particular line is number 16
The	Line number of this particular line is number 17
The	Line number of this particular line is number 18
The	Line number of this particular line is number 19
The	Line number of this particular line is number 20
The	Line number of this particular line is number 21
The	Line number of this particular line is number 22
The	Line number of this particular line is number 23
The	Line number of this particular line is number 24
The	Line number of this particular line is number 25
The	Line number of this particular line is number 26
The	Line number of this particular line is number 27
The	Line number of this particular line is number 28
The	Line number of this particular line is number 29
The	Line number of this particular line is number 30
The	Line number of this particular line is number 31
The	Line number of this particular line is number 32
The	Line number of this particular line is number 33
The	Line number of this particular line is number 34
The	Line number of this particular line is number 35
The	Line number of this particular line is number 36

Listing Four: shows the program running.

[illegible]

Listing Three: shows the full listing.



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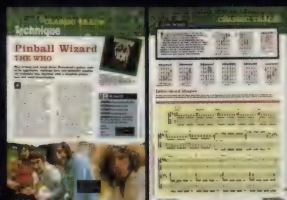
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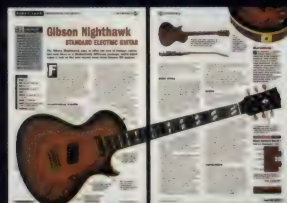


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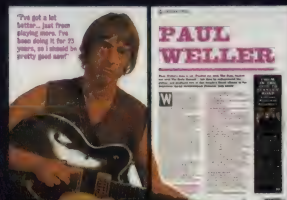
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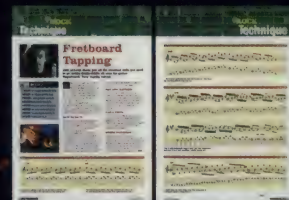
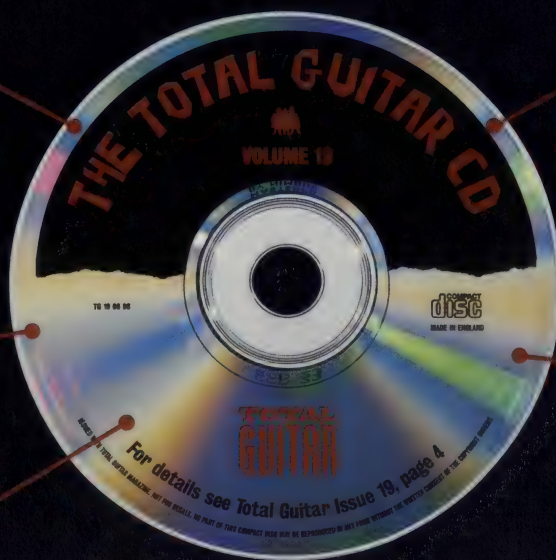
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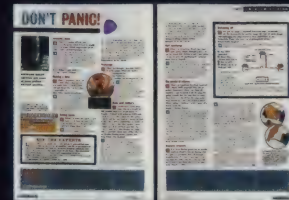
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MailBag

Send your letters to: Letters To The Editor,
Amiga Format, 30 Monmouth Street, Bath, Avon BA1 2BW.

UPGRADE PLEA

To all non AGA Amiga owners out there! I have an urgent request to make. Please, ditch them and buy an 1200, A4000 or even wait for the Power Amiga or MindWalker. The Amiga market is in trouble and it needs an urgent boost. With the sale of Amiga Technologies to Viscorp things are looking even shakier. The large amount of money created by part exchanging your old computer for a new one will get the juices flowing in the Amiga world once again.

The number of AGA machines in use will stabilise the market and progressive software companies could take another look at the Amiga. They once said that *Doom* would not be possible on the Amiga, now look: we have *AB3DII*! A game that beats the pants off *Doom*, and just remember, a friend bought a PC a year ago with all his money, and now nothing new will run on it! The Amiga will live forever with your help.

Daniel Whitten.
Bucks

P.S. Is it me? Or do all Win 95 users have glasses and a beard?

ON THE OTHER HAND...

How can the Amiga expect to survive this summer, Christmas or any time? Look at all the things which are going for the PC's. First everyone wants a cheap computer. If you walk into any shop you get PC and Macs rammed down your throat and there is not one Amiga in sight. And just as well, because at the price, everyone will just laugh.

The second thing is the software. Sure, the Amiga has AMAZING serious stuff. Everyone's impressed. The games

They said it would never happen but the imminent release of *Alien Breed 3D II* suggests that they were wrong.



Letter of the Month

COVERDISKS - THE FINAL WORD

Before I start, let me assure you that this isn't a 'brown nose give me a prize' letter. It doesn't matter if it gets printed, as long as you read it.

I have every issue of *AF* since July 1994 (AF61) and I have nearly a whole disk box devoted to Coverdisks. Thanks to your magnificent organ (hang on I'll rephrase that!) - Thanks to your wonderful publication (that sounds better!) I can now write my own programs (*Amos*, *Blitz Basic* AF67a and AF81a), render graphics (*Real 3D* AF77a), and design my own documents (*Final writer* AF82a, which I thought was brilliant).

In short I have an extensive range of software tools for FREE. So why do people always complain? I'll admit that not all the disks I find a use for (but I



Issue 77 of *Amiga Format* had *Real 3D* on the Coverdisk so that you could learn how to create images like this.

keep them anyway). *Amiga Format* is not just a front cover with two disks stuck to it! It is much more. Read it and you'll find it packed with news, views, hints, tips, special offers and many ways to enhance your computing life. If people buy the magazine for the Coverdisk they are missing a lot.

For instance *AF* disk 80a was left untouched for weeks - what would I do with a virus checker (or so I thought). One boring Sunday I dug it out and checked all my 362 floppy disks. The result, several dodgy disks and after repairing the rest I was virus free. Not bad for a useless disk!

So I hear that Coverdisks are destroying the software industry. I however do not agree. After playing your *Worms* Coverdisk for three weeks, I went out and bought the full version. I am now awaiting the full version of *Final Writer 4*, and saving up for an accelerator with extra memory so I can play *Alien Breed 3DII*. Some people would say your magazine has two useless industry destroying Coverdisks on it. Just ignore them!

Thought of the day: If I gave you a cigarette lighter, would you come back because the Jaguar was missing? (Sorry - I couldn't resist it).

Matt Mecham
Gosport

Well, thank you for your kind comments. It is nice that not every reader in the entire universe doesn't have a bad thing to say about our Coverdisks. It is impossible for us to please everyone all the time, so please bear in mind, what you might consider of little interest may be very useful to someone else.

aren't bad, but if we can do *Gloom*, why can't we do a texture-mapped flight sim yet? Even if it needs 10Mb hard disk space or a CD drive, most people have got that anyway, and if they ain't, don't call yourself an Amiga user, you don't deserve it.

But how about combining the two, something PC and Mac users did years ago with amazing success. Yeah, I'm talking about Multimedia. If you switch on a PC and get a four colour Workbench rammed in your face. The PC and Mac have hundreds and hundreds of Multimedia CD's and it's growing. The Amiga probably has around ten (which aren't in any shops anywhere). And you say it is a multimedia computer? So stop making

your crap platformy games and write some entertaining CD's which actually have more than 16 colours for a change. They DO work.

The third thing is Amiga Hardware. Why bother with it? I just buy PC stuff. It's a lot cheaper and in nearly all cases better. OK, you're giving support to PC manufacturers, but don't you think that the high price of the Amiga is just doing the same thing.

I think you've been asleep for the last few months and you haven't seen what the PC and Mac world is up to. Concerned 'miggys user.

Mr A Lang
Harrow

Continued overleaf ➔

30 Monmouth
Bath, Avon
BA1 2BW
READERS' LETTERS
I have every issue of AF since July 1994 (AF61) and I have nearly a whole disk box devoted to Coverdisks. Thanks to your magnificent organ (hang on I'll rephrase that!) - Thanks to your wonderful publication (that sounds better!) I can now write my own programs (Amos, Blitz Basic AF67a and AF81a), render graphics (Real 3D AF77a), and design my own documents (Final writer AF82a, which I thought was brilliant). In short I have an extensive range of software tools for FREE. So why do people always complain? I'll admit that not all the disks I find a use for (but I keep them anyway). Amiga Format is not just a front cover with two disks stuck to it! It is much more. Read it and you'll find it packed with news, views, hints, tips, special offers and many ways to enhance your computing life. If people buy the magazine for the Coverdisk they are missing a lot. For instance AF disk 80a was left untouched for weeks - what would I do with a virus checker (or so I thought). One boring Sunday I dug it out and checked all my 362 floppy disks. The result, several dodgy disks and after repairing the rest I was virus free. Not bad for a useless disk! So I hear that Coverdisks are destroying the software industry. I however do not agree. After playing your Worms Coverdisk for three weeks, I went out and bought the full version. I am now awaiting the full version of Final Writer 4, and saving up for an accelerator with extra memory so I can play Alien Breed 3DII. Some people would say your magazine has two useless industry destroying Coverdisks on it. Just ignore them! Thought of the day: If I gave you a cigarette lighter, would you come back because the Jaguar was missing? (Sorry - I couldn't resist it). Matt Mecham Gosport Well, thank you for your kind comments. It is nice that not every reader in the entire universe doesn't have a bad thing to say about our Coverdisks. It is impossible for us to please everyone all the time, so please bear in mind, what you might consider of little interest may be very useful to someone else.

← Ohhh, strong words. I warn you Mr Lang, we'll get letters...

DOWNLOADING DOWN UNDER

I have recently migrated from Australia and was wondering if you know of any BBS numbers that are available over here. If not I would be grateful if you would print my request so anyone who has any information about BBS's in Australia can help me.

Mr Lee Mogford
New South Wales

P.S. Thank God for the subscription service, the newsagents are still on the January issue over here.

I don't know of any numbers, but I'm sure some of our ever vigilant readers will be only too happy to help.

NAME GAME

Please, please, please could you not use two word names for the directory/file names on the AFCD. I have an Amiga 1200 with a CD³² networked to it. I use *Twin Express* to download files etc. The problem is *Twin Express* can't understand two word names e.g. "P.D GAMES". However if it was named "PD-GAMES" there would be no problem.

This simple problem means that I can't use the CD as well as I would like to. I think I speak for many other users who own a networked CD³² and I would be very grateful if you could bear this in mind for future issues.

Robert Eyles
Pewsey

Oh, alright then. And we will be changing the name of the assign script as well, not because, as someone claimed, that "." is an illegal filename under AmigaDOS (it isn't), but because it confuses NetBSD and other UNIX environments.

WORK OF THE DEVIL

Who the hell do you think you are? GOD ALMIGHTY! You cannot just take over people's lives like this. It's Draconian, it's Big Brother come to visit, it's... it's... it's... just not fair.

I've been up all night watching Jason Jordache pic's, been goggle eyed at the *Lightwave* stuff, viewed animations, played games 'till my joystick overheated, made the kids stay up late and took a shuftee at what's on offer on the Net! It's not on... it's playing havoc with my personal life (nudge... nudge... wink... wink... - know what I mean?) Even the damn kids love it!

Not only did you tip the scales on the "should I or should I not purchase a CD-ROM drive" debate, but it took me two, yes, count 'em, TWO weeks to get my hands on a copy of the CD version of your mag (to which I religiously subscribe). But still, hand on heart "WELL DONE".

May I finally offer a little constructive criticism to the GUI. It looks great, it feels great and by golly it's drop dead gorgeous, BUT, and a rather big BUT at that!... after navigating your way through the first menu screen you are faced with an array of round buttons which do not react to a mouse click! You are left in limbo... "Did I click on it or not?!" They just do not respond... I realise that this is your first stab at this CD lark but could you do something about those round buttons and make the blighters wink or something!

I must finally end this letter with a heartfelt THANKS for the effort put into this CD and I totally enjoyed the variety of software put onto this piece



The much sought after AFCD1. There is only one copy left in the entire Future office block.

of plastic, which is OUTSTANDING
Yours FORMATLY

D Johnston
Blackburn

Well, I'm glad that you really liked it. Part of the reason we started producing a CD version of Amiga Format was to try and give the entire Amiga industry a boost.

If, as result, you have felt compelled to buy a CD drive, then that's good. It will mean that not only will you be able to buy all sorts of other wonderful CDs, but you will also encourage more developers to create and release many more CD products.

SEEING DOUBLE

Copycat Shocker! *PC Format* are so imaginative, they had to copy their Amiga sister magazine! They have nicked your idea, and put *Final Writer Lite* (meaning a 486, with 8Mbs of Ram on the PC... how nice it is to have a nice memory efficient system) on their disks. And I thought that the Amiga was inferior, and behind the times.

It took the PC mags three or four months longer to get the same program on their disks... Hmmmm.

Oh, and isn't Issue 85s Mr Atkin being just a tad greedy to want a brand new complete word processor on the Coverdisk? How would Softwood make any money

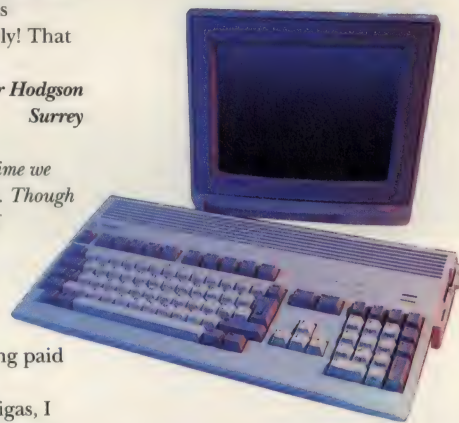
if they gave away their full program for free? And keep the CDs coming! Preferably monthly! That was excellent!

Oliver Hodgson
Surrey

Well, it wouldn't be the first time we were ahead of our PC cousins. Though they had lots more coverage of Windows95 than us...

A QUESTION OF STYLE

With so much interest being paid to the hardware and OS specification of future Amigas, I have to voice my opinion from a design viewpoint. My particular concern is with this Magic User



The not so superior or imaginative PC.

The Gallery

THE BROADS

Carl Thompson, Gateshead
Carl's magnum opus shows exactly how he created the picture.



1

This is the first stage where I use the freehand and solid fill tools to create the black form of the horizon etc..

2

At this stage I used various gradient fill procedures to create the sunset and water effects.

3

This is the final stage in which I used the special effect tool to blur and sharpen the image.

Interface (MUI) Magic Workbench (MWB) dependence that seems to grip the Amiga community. It has a colour scheme comparable to clay and tasteless marble backdrops, what next? Formica worktops and lava lamps?

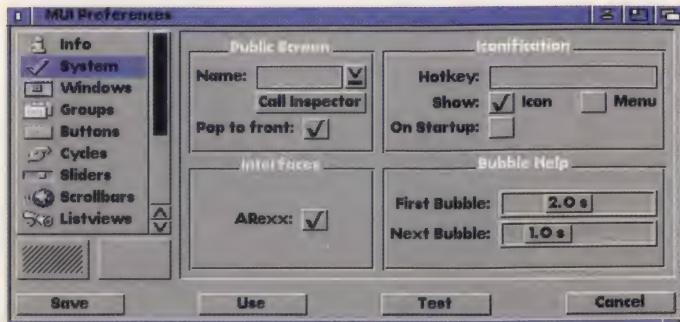
Having noticed that the new "Surfer Pack" from Amiga Technologies contains MUI based applicants I began to worry, for the simple fact that MUI, and correct me if I'm wrong, has been created by a programmer with very little human interface design training. I hope AT have no plans to incorporate MUI in the OS, without first consulting a fully qualified human interface specialist.

MUI has come under a lot of criticism from many users who complain about the strain it puts on the Amiga and the fact that it's unstable, but the idea is still a worthwhile one.

It's fortunate that during MUI's development it hasn't had any professional design input and to be fair to Stefan Stuntz (the author of MUI) it's mainly the fault of the programmers who use MUI. They are the ones who overdo it. They actually believe that, because they have used MUI, it's somehow more user friendly. I've actually read in one programmer's documentation that his program was "Easy to use because it uses MUI", laughable!

I don't understand what's wrong with Gad Tools and Intuition. I program the Amiga in C, and I never need to resort to "interface layout libraries" to create "easy to use" programs. It's all to do with the user, and how they will interpret your interface, and more importantly how they expect it to function based upon experiences with other programs.

The Amiga has never really been considered as a serious



The Magic User Interface (MUI) is probably so popular simply because it is so easy to configure the system to suit your own preferences.

machine because of the lack of professional looking software. The majority of Amiga software developers don't have the resources to hire interface specialists, so they have to rely on their own experience.

My advice to programmers is to buy the "Amiga User Interface Style Guide", or the "Making it

Macintosh" guide from Apple. Look at interfaces to programs on the Mac, as well as good Amiga programs, and learn from them, also, try and find someone to design your interface if you are unsure how to do it, it's not as easy as it first appears.

Matt Gorner
Coventry

I think the main reason MUI has been so popular with users is that the interface is easy to configure to your own preferences. You can choose or even design your own gadgets and configure the interface to fit in with the rest of your Amiga software. Unlike a Macintosh, you will never find two Amiga owners with the same setup. It is part of the individuality, the spirit of freedom, that Amiga users choose to configure their software the way they want it to look, not the way some programmer tells them it should.

Programmers use MUI because they can easily add this configurability to their programs without having to spend months creating their own system - why re-invent the wheel? Of course, it's still a good idea to read the style guide.

I am not saying that MUI is perfect. There are lots of aspects of the system to consider, but I think that its popularity must prove that it is worthwhile.

CUNNING PLAN PART 2

An even more cunning plan, (yes it is possible) than Russel Lewis. Why don't you print an *Amiga Format* with just the advertisements and stick the £45 difference inside it. Then I would most definitely get it. Instead of paying £4.50 for the mag or paying £50 for one without it, I would receive £45. You're magazine would be a smash hit and the most popular mag in the world. Even people without a computer would like to get their hands on it and get more than one copy. They even would like to get it weekly, boosting advertisement sale, because of popularity, to never seen heights.

With the money I could buy the products that are advertised which would prove once and for all that advertising does sell products. I could even buy a modem and the mag wouldn't have to be printed any more because I could download it from the Internet. Hey, then I also don't have to pay postal fees. Sorry for the job loss of postal people and printers and ink supplies of printer people. But, it is Capitalism isn't it, and it's good for the environment.

Den Haag
The Netherlands

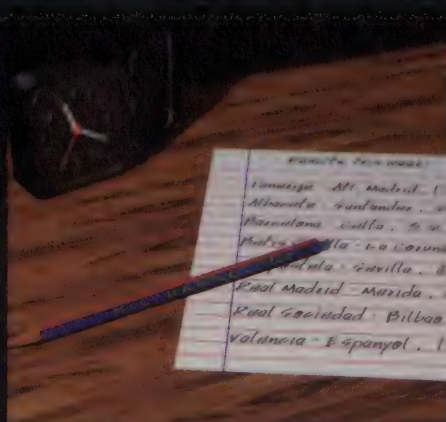
I have an even better plan. Why don't you just send us £4.50 every month and we won't send you the magazine. Think of all that time we'll save you - and you won't have to read any adverts at all. There's a bargain for you.



LEGO

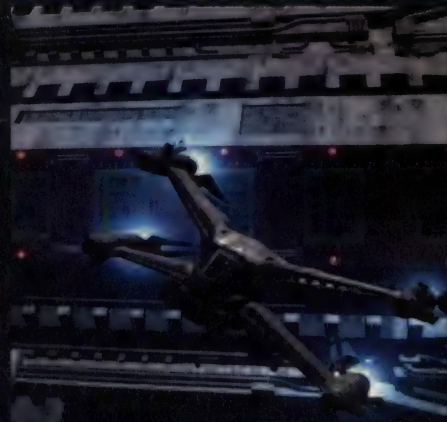
Sune Johansson, Denmark

Sune has sent us some great pictures all created in *Imagine 4* on his Amiga. We particularly like the depth of field effect in the one entitled "Barcelona".



BARCELONA

Sune Johansson



STARFURY

Jack Tomalin, Derbyshire

This is, apparently, Jack's first attempt with *Lightwave*. If so, he'll have a bright future.

AMIGA
30 Monitor
Box AVO
READERS' LETTERS
I think my computer, way
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AGA007 MINIMAP very nice demo for the A1200
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AGA012 PLANET GROOVE Super A1200 Demos
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AGA015 POINT OF SCALE Great A1200 only demos
AGA016 CHROMAS - Fairly good demo
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AGA252 ROCKET PD - Super thrust clone brilliant graphics for 1 or 2 players
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AGA254 DIRT AGA Brilliant 256 colour effects
AGA255 DELIGHT EXPLORE Excellent demo
AGA256 KEFFEREN AGA Demo lots of effects
AGA257 MINIMIST RAVE great rave music
AGA258 OXYGENE Fantastic demo
AGA259 INTEL-OUT Another very good demo
AGA260 SOME JUSTICE 94 Demo of the month. Brilliant whir effect. RECOMMENDED
AGA262 TO THE DEATH Very good STREET-FIGHTER clone with excellent graphics.
AGA263 GEORGE GALAXY (2 disks) Brilliant multi level shoot/platform game. RECOMMENDED
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AGA313 RAM JAM THE TASTE DEMO wicked demo.
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U364 HOME ACCOUNT - Account program
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U389 PAY ADVISOR V3 Account program
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U681 TEXT ENGINES V4.1 & 36,000 word spellchecker.
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U712 EDWARD PROFESSIONAL Truly the best wordprocessor
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U956 GEN-TRE - Keep track of your family tree
U957 ASANK II - Amiga account software. RECOMMENDED
U958 ACCOUNT MANAGER V3 - New Account program

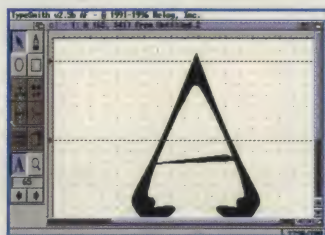
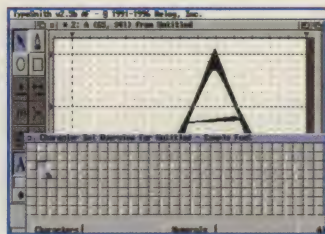
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AMIGA FORMAT COVERDISKS



Personalise your documents by creating your own fonts. **David Taylor** introduces this exclusive version of *TypeSmith*.

We've got a couple of corkers for you on the games front this month and **Andy Smith** takes you through 'em.

Toyland Capers

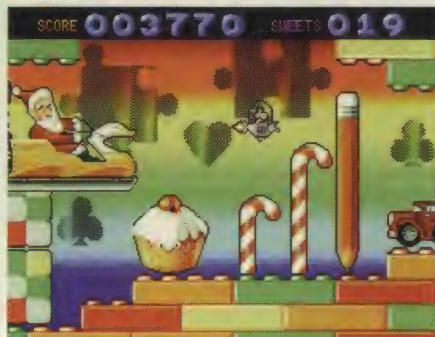


You can not only collect sweets to exchange for goods and services in the shop but each one collected gains you points.

The game's full and proper title is *Seemore Doolittle's Toyland Capers* and it's a little shoot-em-up that's jolly good fun to play. The left to right scrolling affair is set in a sort of world of toys. And sweets.

The game takes the tried and trusted shoot-em-up route of sending wave after wave of enemy er, teddy bears, toffees and things at you from either side of the screen. You just have to avoid collisions and shoot them instead.

Every destroyed baddie releases a sweet (or a piece of cake) which you endeavour to pick up before they fall (rather swiftly, so beware) off the screen. There's a good reason to be collecting all this sugary



Possibly the best end of level Santa to have appeared in any Amiga game. He also shoots presents at you and they're very hard to dodge.

An exclusive version of *TypeSmith*, the excellent font creation program and two games created in just a week using the Reality software construction package.

CHARLIE CHIMP AND THE TREASURE OF TUTANKHAMUN



ABOVE: When you're picking things up, DON'T highlight them. Choose the 'Exit and Don't Drop' to pick them up. Curious, but it works.

BELOW: The dirty great skull on the wall is not exactly what I'd have in my front room at home, but each to their own.



In complete contrast to the fabulous *Toyland Capers* we have here a little kinda platform adventure type game. Your mission Jim, and so on is to guide Charlie Chimp to King Tut's treasure, which is hidden in some part of the Egyptian Pharaoh's Pyramid. But first you must get to the pyramid.

The game starts with Charlie in a rat-infested dungeon. Keep Charlie jumping whenever a rat comes his way because he doesn't have the firepower to destroy the baddies so he's just got to avoid 'em. If he doesn't, they take some of his energy away and when he's all out of the stuff, he dies.

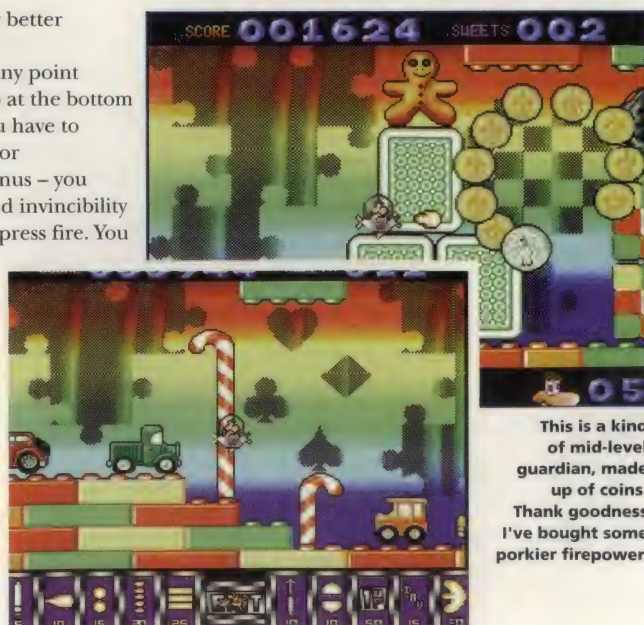
Progressing through the game's also about collecting and manipulating objects, for example, in the first dungeon, Charlie's escape is blocked by a locked door. Fortunately for him there's a skeleton key that can be collected. Use the key on the door and the adventure begins.

A quite note you might find useful as the instructions don't mention it, when you want to pick something up, press fire when you're over it and a small menu will appear. Don't highlight the object you want to pick up, simply select 'Exit and Don't Drop' from the menu and you'll pick the thing up. Happy treasure hunting!

treasure - you can trade it in for better weapons! Hurrah!

Simply hit the spacebar at any point during your game and the shop at the bottom of the screen appears. Then you have to decide what weapon you want (or combination of weapon and bonus - you could have a three-shot laser and invincibility running at the same time) and press fire. You then spend your sweets and gain the improved firepower which lasts until you die. And you know when you're going to die because your health meter at the bottom of the screen is shaped like a pencil and as we all know, when there's no lead in your pencil, it's game over!

Hit the space bar at any time during the game and the shop appears. Now then, what to spend my 12 sweets on...



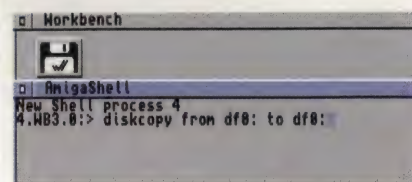
This is a kind of mid-level guardian, made up of coins. Thank goodness I've bought some porkier firepower.

BACKING UP YOUR COVERDISK

Copying your Coverdisk is really very simple. Just follow the stages below...

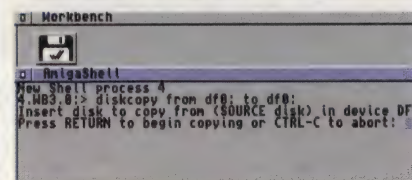


1 Boot up with your Workbench disk and find the Shell icon, in your system drawer. Double-click on this to go into the Shell.

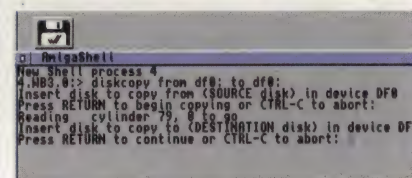


2 Type in the following line (with a zero, not the letter O), taking care to put the spaces in the correct places:

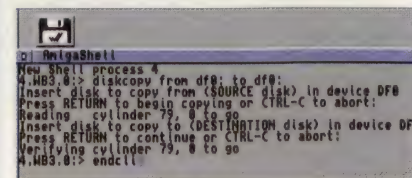
DISKCOPY FROM DFO: TO DFO:



3 When asked for the Source disk, insert your write-protected Coverdisk and press Return. All of the info on this disk will then be copied from the disk into memory.



4 Once your Amiga has read the info, it will ask for the Destination disk. Insert it and press Return. All information on this disk will be destroyed.



5 On an unexpanded machine, the Amiga may ask for the source disk again, because it copies in chunks. Finally, type *endcli* to close down the Shell.

DISK NOT WORKING?

We take every care to test the Coverdisk software, but Future Publishing cannot accept any responsibility for any damage occurring during its use. If your disk is faulty, send it back, including an SAE, for a free replacement to:

Amiga Format (insert name of disk)
TIB PLC
TIB House
11 Edward Street
Bradford BD4 7BH



TypeSmith is the program you need to create individual fonts for your projects.



David Taylor introduces you to the exclusive version of this powerful font editor and convertor.

typesSMITH

There are times when you need to give an individual feel to your documents, images or programs and one of the best ways of doing this is to use an original font. Even if you don't want to create your own fonts, *TypeSmith* can serve as an ideal way of converting fonts between different formats, even those from other platforms.

To use *TypeSmith* you must first load your Workbench disk and then insert your Coverdisk in a drive. You can load the program from there or install it on your hard drive by copying the

contents of the disk to a directory. If you have problems loading the program, copy the *iff.library* to the *Libs* drawer on your Workbench disk or partition. The library is on the Coverdisk, but doesn't have an icon, so you need to use either the *Show All Files* option from the *Window* menu, or the *shell* or a *file manager*.

When the program has loaded, you'll see a recognisable screen with a toolbar down the left hand side. You should take a quick tour around the menus before getting stuck in just to familiarise yourself with some of the features.

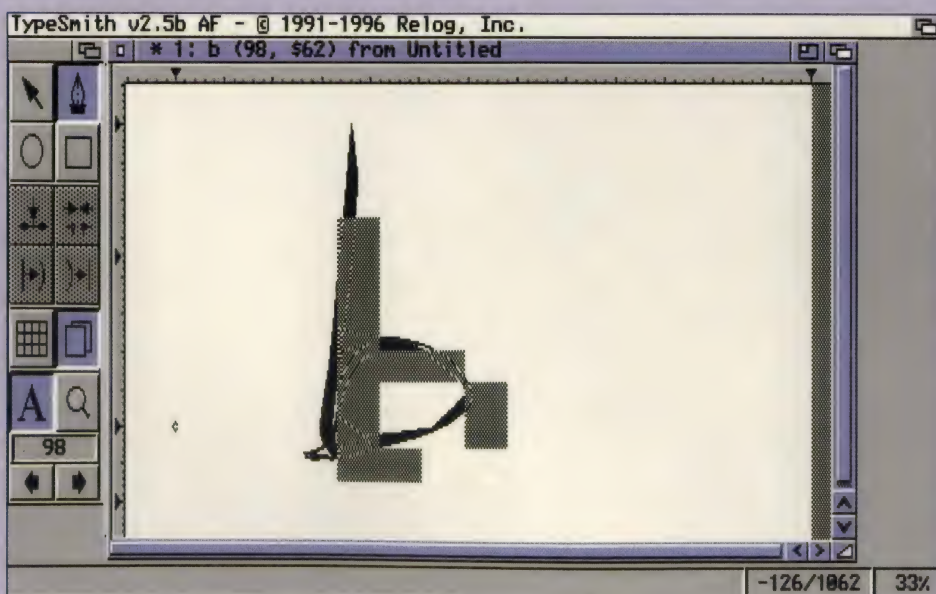
Try loading in some of the examples included on the disk and play around with them before creating an original font of your own.

CHOOSE A LETTER

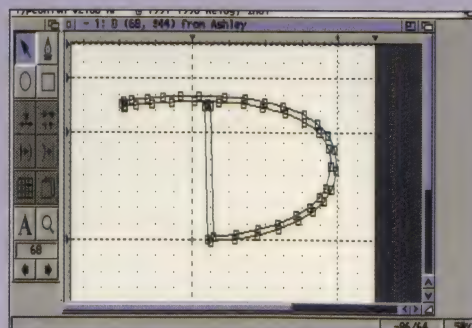
When you are ready to start a new project, select *New Outline* from the *Project* menu and set the font's attributes, including an *ID* number. If you select the *Show Overview* option from the *View* menu you will get the *Character Set* window which allows you to select which character you edit. You need to create both uppercase and lowercase characters. You can scroll through the letters one by one, using the arrow icons on the toolbar if you don't want to have to open the *Selector*. The character you're working on is displayed in the *edit window bar*.

From the *View* menu you can also choose whether to view the *outline* or *filled* character as you edit. (This function can also be toggled using the *letter icon* on the toolbar.)

Creating the font is easier than you might at first think. Select the *pen tool*. This tool allows



Not only can you create outlines of fonts, you can also convert them to bitmap fonts, but as you can see bitmap fonts cannot retain the same level of detail.



Fonts can be displayed as outlines and you can see the points on each section.

THOSE ICONS IN FULL

Pointer – use it to select sections. You can drag out squares of selection by holding the mouse button down.

The Freehand Draw tool.
The left button selects points and the right button will join the last point to the start point.

Draws circles and ovals.

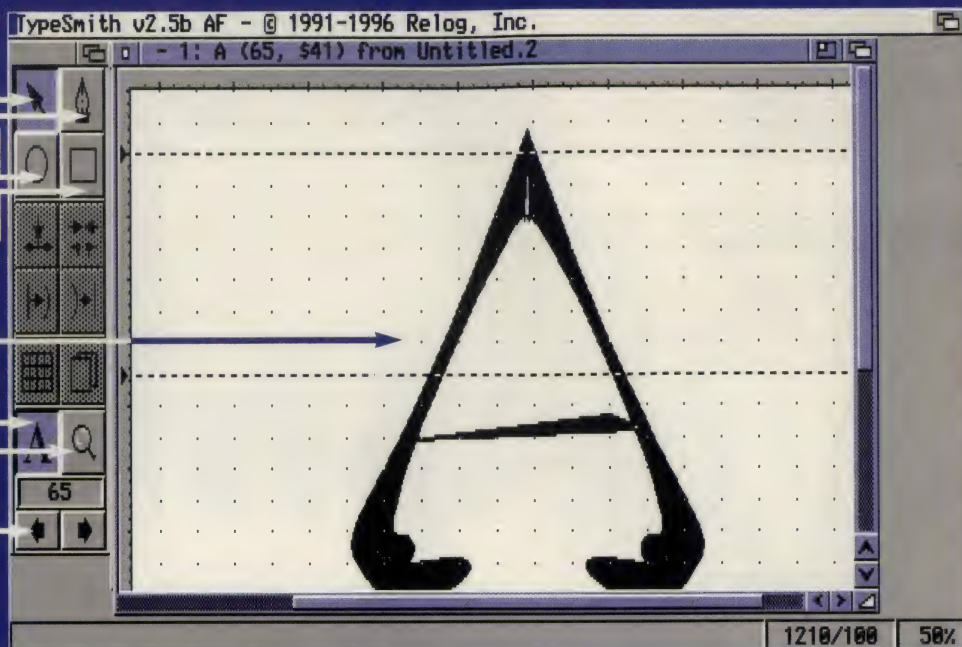
Draws boxes and rectangles.

The Main Window. Note that the grid can be toggled on and off using the menu.

Toggles between outline and solid view of fonts.

Magnify the view for detailed work.

Scrolls through the letters in your font.



you to draw freehand on the window. Click and hold the left button at the place where you want to start. You will be designing the outline of the font (both inside and outside). Now drag the pointer to where you want the next point to be. Release the mouse button down and you will have a line of the appropriate length, which you can curve by moving the pointer. Click the left mouse button to accept.

You can now move to another point and a further line will be drawn. If you click and hold the left button at the next point, a separate line will appear. This line shows you how much curvature you are placing on the line you have just drawn. If you drag it round, you will see the line bend. Dragging the pointer away from the centre will extend the line and therefore the point along the font's line which is being bent. The further out, the greater the curve.

Continue until you have done as much as you need to. Clicking the right button will join the last point up to the start point. You don't have to design the whole outline in one go – this would be difficult as well as making the task far more arduous than need be. To simplify simple shapes, you can use the square and circle tool for rectangles and ovals.

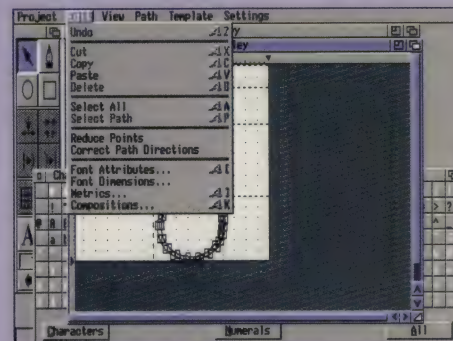
Many letters have some form of symmetry involved. It's best to design one part and then select the section with the arrow tool and then duplicate the section from the path menu. You can then flip, rotate, skew or scale the part as necessary. Elements can also be cut, copied and pasted as in any other design program.

OVERLAP

If you design a letter where part of a section overlaps another, you will see that it cancels out the other so that where they cross is blanked back out. This is quite a useful when creating more detailed fonts. If you want to avoid this, make sure paths don't cross.

Notice the grid that sits over the window to give you a guide to size and placement. You can set the size of the grid or remove it from the window, using the Settings menu. You can also snap elements to this grid.

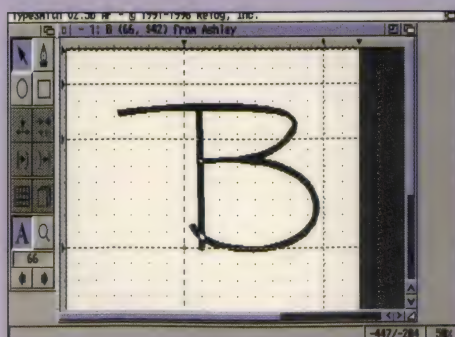
When you've designed your project save it out and import the result into the program you want to use. Remember to save your work periodically under different names – then you can revert to an earlier version should your design go wrong. It also means that you won't lose everything should you crash your Amiga!



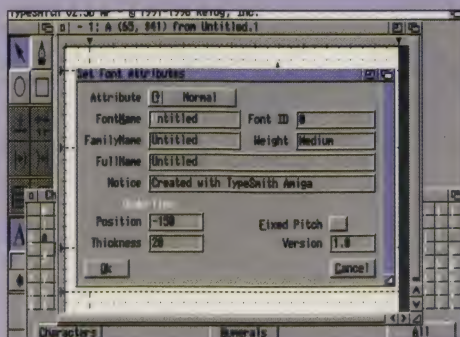
Before you begin, have a good look around to make sure you know where all the features are.

To convert fonts just import it into the program and then export it in the new format. You can convert fonts to the Amiga's bitmap font format from the Template menu, but this format doesn't scale well and will be jagged if you stretch it.

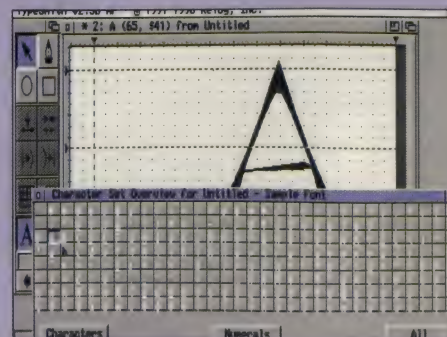
For more information on TypeSmith see Larry Hickmott's feature, starting on page 17. You might also want to consider upgrading to the new version in which case turn to page 116 to take advantage of our special offer.



Fonts can be shown filled in as you work which gives you a better idea of how it's looking.



When starting a new font, you need to name it and set its other attributes first.

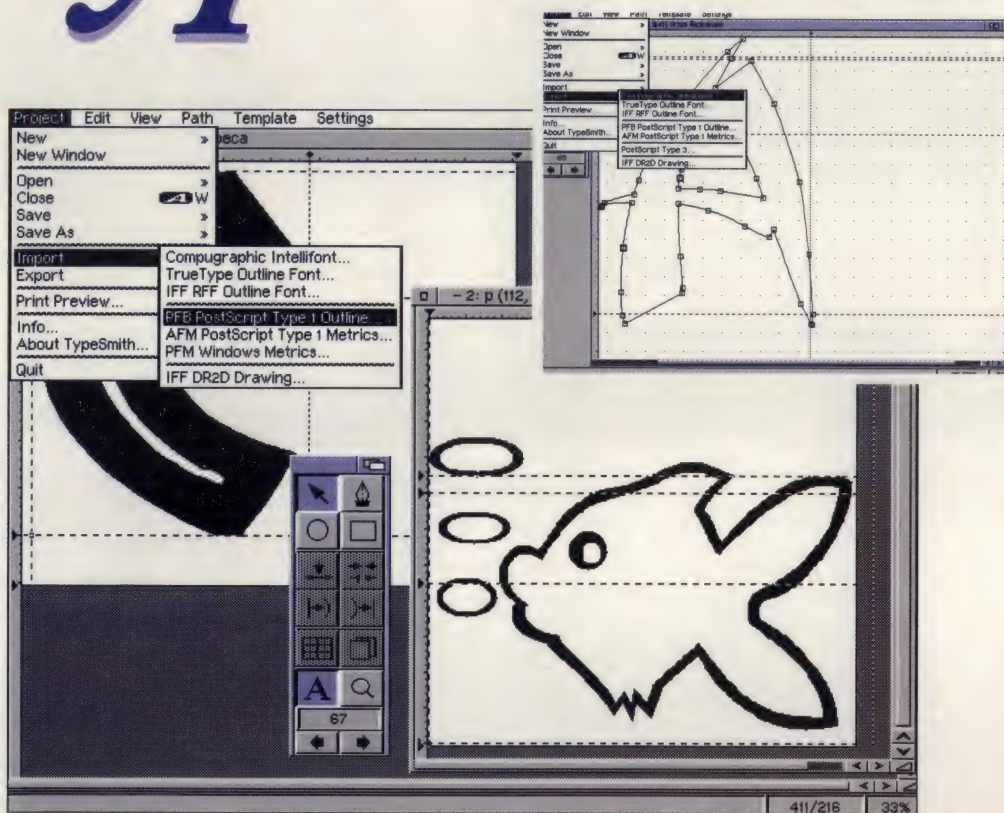


You can open the character selector to choose the one to work on. Letters used are displayed in black.

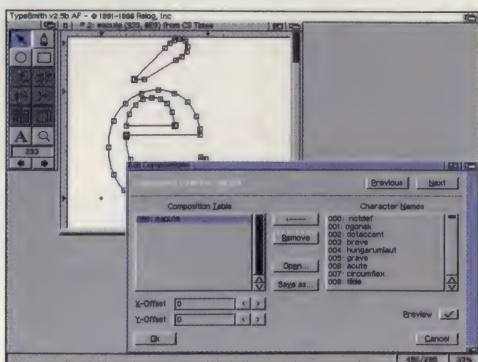
AMIGA FORMAT COVER CD

typeSMITH

Another bountiful harvest for all you CD owners, including some very special footage of Viscorp's Toulouse conference and loads and loads of PD fonts to accompany TypeSmith.



Design your own fonts quickly and easily.



You can convert fonts from other formats for use on your Amiga.

TypeSmith, the best font editing software available for the Amiga, and it's all yours...

3D packages such as *Lightwave*.

The Compugraphic fonts provided can also be used with Workbench if you have WB2.04 or better. To install the fonts you will need to use *Fountain* or *Intellifont* (depending on which version of Workbench you have) and select this draw as the font source. You will then be able to generate bitmaps, and use the fonts in a variety of different applications – anything which uses normal Workbench fonts in fact.

Either of these font types may be used in *TypeSmith*, so you can edit and adjust them to your needs, or alternatively convert them into more useful formats.

Please take note that there are no True Type fonts included on the CD, this is mainly for space reasons, but also because very few Amiga programs actually make much use of True Type fonts (well, I can't think of any).

You can however, if you wish, convert fonts into this format using the *TypeSmith* software.

You will find a lot of information about the *TypeSmith* software in the main feature of this issue. But you lucky CD issue buyers have a little extra bonus. There are dozens and dozens of PD and shareware fonts contained in the *TypeSmith/Fonts* drawer.

There are both Adobe® Type 1 fonts and Agfa® Compugraphic fonts here for your entertainment. The Type 1 fonts come with both the PFB file, containing the font data, and the AFM file, which contains the metric details for the font – spacing and kerning information. These fonts can be used by some Amiga applications, including

READER SUBMISSIONS

Keep your submissions rolling in. The best will receive a cash prize. In order to help us, it would be best if you're submissions were as self contained as possible. In the case of software, please don't send us stuff on a custom, self-booting disk for example. Pictures and animations are fine in whatever format, as are music modules.

In fact, we are pretty keen on having a theme tune for our CD, so any musicians out there who reckon they can come up with a stirring tune, please get to work and your tune could win you a cash prize!

Send your entries marked "CD tunes" to Amiga Format, 30 Monmouth Street, Bath BA1 2BW.

TOULOUSE

Viscorp's Toulouse press conference has already been written up in our news pages – but that's nothing like actually being there. As this was such an important event, we wanted as many people to experience it as possible.

If you put the CD into an audio CD player, you will find that it contains six tracks. Track 1 is the CD-ROM data and you should NEVER play this through your hi-fi unless you want to get a severe headache and run the risk of your speakers blowing up. So, save your ears

and skip the first track.

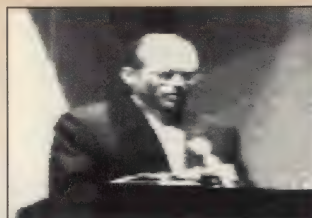
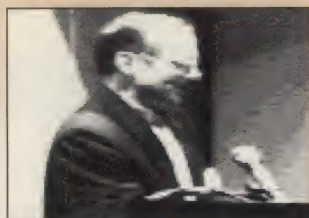
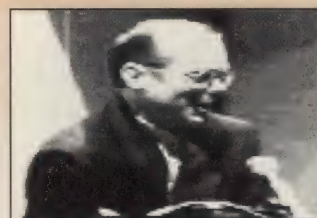
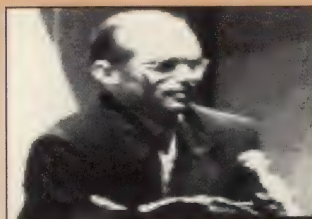
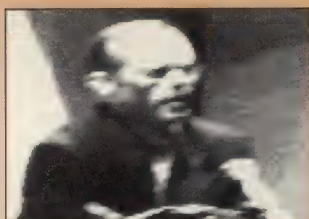
The remaining tracks are all taken from speeches made by Bill Buck. If you hang out on the Internet, you will find some strange things said about what actually went on in Toulouse, and even some magazines and industry journals seem to have come away with entirely the wrong impression. Now you can hear for yourself what was said, and indeed, see for yourself too.

Also on the CD are three little movies from the conference. Two of these were

created using the old Microdeal VideoMaster, which has recently been re-released by EyeTech (see the news pages of this very issue). The third is an AVI file, which A1200 owners can view using the rather excellent Tapavi which is also included on this disc.

Next issue we will hopefully have our CDXL setup working for even better playback on all Amigas. If there is something particular you would like to see on the CD, please drop us a line and let us know.

VIDEO FOOTAGE OF BILL BUCK, AT THE TOULOUSE CONFERENCE



RESOURCES

There are plenty of things in resources this month, but those of you who enjoy a good animation may like to check out FLICK, which is an amazing animation player that can play FLI files direct from CD. Needless to say, we have included plenty of FLI examples for you to look at.

COMMON PROBLEMS

Real 3D2 – this software is for high end 3D rendering, and as such has some fairly high system requirements. To run the software you should have at least 6Mb memory and at least an '020 processor with an FPU. Obviously, to get the most out of the software, your system should be expanded even more. The *Real 3D2* software has been included again on the CD this month with a fixed Assign script so it will run straight from the disk.

GUI crashes – Try not to click on several buttons in rapid succession. It takes a while to load in some of the data from the CD, and all you succeed in doing is getting the interface to try and run several animations at once. You can tell that the GUI is attempting to load data because the light on your CD drive will be on...

DISC NOT WORKING?

If the CD is defective, please return it to the address below. Please make sure you have followed our installation procedures correctly to ensure that there is a physical problem. Please send the CD along with a description of the fault plus a self addressed envelope. Return postage will be paid. Ablex Audio Video Limited, Harcourt, Halesfield 14, Telford, Shropshire TF7 4QR

A CD should only need replacing if the CD itself cannot be read. If, instead you are experiencing problems with an individual demo or application phone our technical support line. This is open between the hours of 9.30am and 6.00pm from Monday to Friday. Tel: 01225 442244. Fax: 01225 732279. Email: support@futurenet.co.uk

Please note that the helpline staff provide assistance with technical problems directly related to our cover CD and cannot provide training on the software or hardware in general.

GETTING HOLD OF YOUR ISSUE

A lot of people have been ringing us up and writing in and faxing and emailing and probably coming round and banging on the front door saying they can't get hold of the CD issue of *Amiga Format*. So if you've been having some problems, here are some hints.

■ If you don't see it in the newsagent – ASK. If they have run out, you'll

have to look somewhere else. If they don't get any copies of the CD version, then you can ask them to get some.

■ You can always RESERVE A COPY. Virtually any newsagent will reserve a magazine for you if you ask, even WH Smith and John Menzies.

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CAN'T GET YOUR DISK
SOFTWARE WORKING?

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EXTRA!

Your Coverdisk should be working fine, but if it's not, these hints, tips and corrections should sort out the problem quickly and easily.



SENSIBLE GOLF (AF73)

If you are using a 1Mb machine and have an external disk drive, you will have found that the intro and title will load fine, but the game itself fails. Switch off and disconnect the external drive which is taking up memory that *Sensible Golf* needs. When playing, if it seems that you have control of the game and can do everything except actually strike the ball, your joystick is in the wrong port.



TECHNOSOUND TURBO 2 (AF73)

To use the fun-time effects, as well as some other *Technosound* functions, it is necessary to have an external sampling cartridge connected. If you do have a sampler, but find that it doesn't work properly with the software, try gradually reducing the program's sample rate setting.



TRANSITION (AF74)

If *Transition*'s main screen flickers, it doesn't mean that your Coverdisk is faulty. The programmers have chosen to use a high resolution screen for *Transition*'s interface. Owners of a suitable multiscan or VGA monitor can configure Preferences so that the flicker is eliminated.



INFONEXUS/DATANEXUS (AF76)

Apologies to readers who are still using Kickstart 1.2 since the programs will not work with your machine. Optonica are running a special offer on the full version of the software exclusively for *AF* readers. To find out more, contact them on 01455 558282.



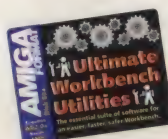
REAL 3D (AF77)

If you find that the program will load fine from floppy but fails to load from your hard drive it is possible that the MaxTransferRate of your hard disk is set too high. To remedy this you will have to refer to the documentation that came with your particular hard drive.



WORMS (AF79)

The amount of telephone calls to the Coverdisk helpline about *Worms* suggests that many of you weren't very careful when decompressing this game. It is easy to ruin your *Worms* Coverdisk by not changing to a blank disk at the correct time in the procedure. The result is that *Worms* disk One is decompressed over the Coverdisk, losing the compressed *Worms* Disk Two file in the process. Before using any Coverdisk write-protect it first and then make a spare copy. (If you don't know how to copy a disk see the box on page 115)



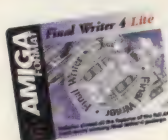
ULTIMATE WORKBENCH UTILITIES (AF80)

If you are having trouble reading the documentation that accompanies the Workbench utilities it is likely that you don't have the tool that your Amiga looks for when you double click on a doc icon; e.g. *Muchmore*, *Multiview*, *AmigaGuide* etc. Or that these aren't set up properly on your Workbench. You can use a word processor or a text editor to read the docs, or use the program ordering included in the collection.



ZEEWOLF 2 (AF81)

Many readers have phoned in saying they are having problems with *Zeewolf 2*. One meg A500 users who have two floppy disk drives should disconnect the external drive to make more memory available to the game. Unfortunately *Zeewolf 2* just doesn't seem to work at all with some accelerator cards.



FINAL WRITER 4 LITE (AF82)

If *Final Writer*'s pull-down menus won't pull down it is probably because you are running a menu enhancement commodity (i.e. *MagicMenu*). Such programs don't work correctly with *Final Writer* and should be disabled. In order to print documents it is vital you have the correct printer driver installed in the devs/printers

drawer of your Workbench disk and that the driver is selected and configured using the printer prefs utilities. Your Workbench manual describes how to do this. To print larger documents *Final Writer* requires more memory. If you're using the program on a 2Mb machine, try to maximise the amount of memory available by removing any utilities or commodities running in the background – if you still experience problems, use Workbench's prefs utilities to alter the screen to a lower resolution screenmode. Lastly, it was inadvertently stated that *Final Writer* works on all 2Mb+ Amigas. Sorry, but it's incompatible with old Kickstart 1.2/1.3 machines.

GENERAL PROBLEMS

The most common problems are Read/Write or Checksum errors which occur during the decompression process. It is important to note which disk is in the drive when such errors occur – is it the Coverdisk or one of your own disks? If it's one of your own disks then that's the disk with the problem. Did you format your blank disks correctly? Try re-formatting them and do a full format not just a quick format, use the verify option and make sure you format from your Workbench, not from utilities like *X-Copy*, *Disable Directory Caching*, *Trascan* and *International Mode*. Don't decrunch to HD (High Density) disks as these can be unreliable. Always write protect and back up your Coverdisk before you use it.

FAULTY DISK?

Please remember that the technical helpline above is purely for difficulties you have getting the programs to work properly. If your disk is physically damaged, bent, broken with a loose or missing shutter, it should be returned to the duplicators for a replacement at the following address:

AF DISK NUMBER XX
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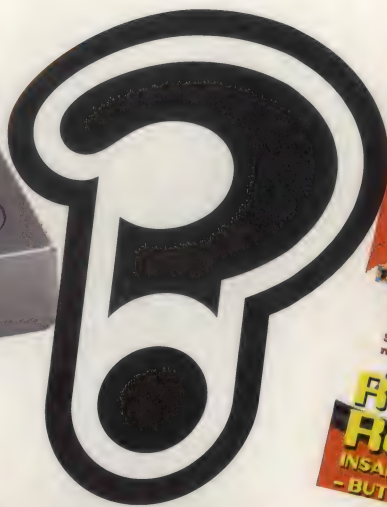


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Next month in *Amiga Format*, as well as another fabulous CD, the latest news from Viscorp and reviews of the very latest releases, we will be conducting another massive reader survey.

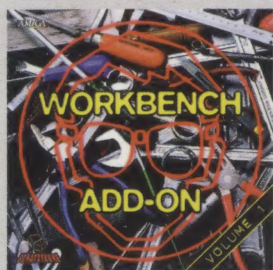
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Workbench Add-On Volume 1

The Workbench Add-On CD-ROM is the ideal companion to your workbench. On this CD you will not only find the best programs, that are available for the Amiga, but you will also get them ready-to-run from the CD. In addition to this there is an installer script that installs the desired programs to your harddisk.

On this CD-ROM there are many shareware programs, some of them at different price levels. If you get registered, there is e.g. Shapeshifter for 40: DM (instead of 50: DM), in addition to this there is a 50 MB Mac partition, so that you can start playing around with Mac applications right away. Then there is PowerPlayer for 20: DM (instead of 30: DM), there are, of course, loads of modules with it, so that you can try it right away. AmiWin, the new X11-server for the Amiga is available for \$40, instead of \$50. You can save more than 100: DM with this CD. Therefore you only have to send in the appropriate page in the booklet to the author of the program. **E24.95**

CDBoot 1.0

CDBoot is a fantastic new product that enables you to use almost any CD32 games on an A1200 or A4000 (with AT- or SCSI-CD-ROM drive and any filesystem). You can create a configuration file for each CD, containing information on the Joypad emulation. You can also save the highscore of each CD32 game. The usage and installation of CDBoot is very easy, also for beginners, due to the excellent English manual. Since the compatibility is very high, you can use 98% of CD32 games currently available. CDBoot is an excellent software solution for all Amiga-Freaks, who would like to enter the world of CD32 games! **£34.95**

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XiPaint 4 is the new version of the leading edge, 24-bit paint program. It's suited to the demands of novice and expert alike, and within a short time, you too will be able to produce colourful and creative art in 16.8 million colours. This version of XiPaint features animations as well as easy-to-use raytracing capabilities.

Overview of Features: - Diverse paint functions including colour, contrast and saturation adjustment - Mask, outline, recolour and functions - Airbrush with adjustable spray functions - Lightweight function for manipulating montages and animations - Text functions with anti-aliasing using Compugraphic fonts - Support for a variety of graphic formats - Unlimited Undo - Diverse manipulation of alpha channel - Supports many graphic cards - Layer to combine different projects - ARexx port - Drag & Drop colours - External filter module - Extensive documentation - 60 textures, 50 landscapes, 30 other pictures and many fonts included. **£49.95**

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What? You still can't write to your CDs? CD-ROMs have long been an essential part of Amiga computing. Many users already own a CD-ROM drive, and the number of software packages available on CD is increasing steadily. Until now, though, it was not possible to write to CDs. We have solved this problem with our new revolutionary product: Ralph Babel and Stefan Ossowski's Schatztruhe are proud to present what can be considered a marvel of technology: CD-Write enables you to virtually write to CDs with an ordinary CD-ROM drive. From now on, you will be able to write, delete, and modify data on your CDs. This product will take you into a new era, and you will be able to utilize CD-ROM technology to its fullest. **\$44.95**

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Aminet is the world's largest collection of freely distributable Amiga software. Up to 10,000 users access the vast archives every day and countless programmers publish directly via Aminet. Until recently access to Aminet was restricted to international network users. With Aminet Set 1, consisting of 4 CDs, the complete archive is published the first time. This CD-ROM-collection, which is dated January 1995, offers an almost inexhaustible reservoir of top-value Shareware. A wide variety of programs is included: Applications, Games, Demos, Pictures, Mods, Animations, Developer-Material, ... It contains approximately 4 gigabytes of software in 12,500 archives and you will enjoy the comfortable user-interface. **£29.95**

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The Light Works

Raytracing - A fascinating area of the computer graphics. Pictures from the computer, perfectly rendered, fascinate people all over the world. The Amiga was the first computer to be used for raytracing, and today it is still a leader, with many high quality programs. A real artist of raytracing is Tobias J. Richter from Cologne/Germany, whose detailed objects stun the people. Especially his space ships of famous science fiction films are used to demonstrate the capabilities of a raytracing program. The objects are highly detailed and extremely realistic due to the application of complex surface textures of the models. Until now it was difficult to acquire these objects in order to create one's own scenes or animations. **£29.95**

NetNews Offline Vol. 1

NetNews Offline Vol. 1 is the first disk of a new bimonthly published series of Amiga CD-ROMs which contains all Amiga-related newsgroups from the internet. Every volume features about 50,000 articles which contain hot rumours, important information about all aspects of the Amiga, press-releases, discussions and flame wars, ... A newsreader is included. NetNews Offline is the cheap alternative of getting in touch with Usenet. **£14.95**

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The FreshFish CD-ROM-series, produced directly by Fred Fish, provides Amiga users with hundreds of megabytes of the latest freely redistributable software. Published approximately every two months, each volume is a two CD set containing new submissions since the latest volume, as well as an ever growing selection of tools, libraries, documentation and other useful material that is updated with every release. **£17.95**

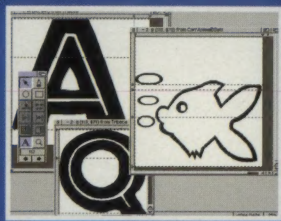
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This CD contains 1070 games for the Commodore Amiga from differing categories. Action, Jump & Run, Card Games, Puzzles, Strategy Games - a whole range of computer entertainment awaits! Gamers' Delight will hold you captivated for hours and guarantees long-lasting pleasure. 70 games are commercial versions - no public domain & no demos! This CD can be run on any Amiga with CD-ROM drive, 1 MB free memory and Joystick/Jovpad. **£26.95**

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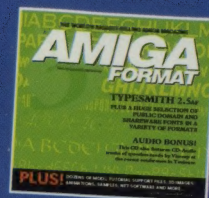
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